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At the Theatres.



At last the doors of Salmi Morse's theatre aré open without hindrance from the police, and one of his numerous plays is being presented to such of the public as care to witness it. On Monday the formal inauguration of the Twenty-third street playhouse was celebrated in a manner that was in many respects unforeseen. The house was well filled above and below by an audience of first-nighters, who were attracted not so much by curiosity as by a desire to guy. And as Mr. Morse's romantic spectacular comedy gave ample provocation for so doing, they guyed A Bustle Among the Petticoats most unmercifully from beginning to end.

It is not easy to separate one's disposition from that of an uproarious audience under these circumstances; but we determined to be just as well as candid in our estimate of Mr. Morse's composition, and consequently were qualified to view its presentation in a soberer light than the majority of those present. Respecting the author for his pluck, conscientiousness and ambitious desires, we were in a far more conservative and kindly frame of mind than is usually the case, notwithstanding the exuberant spirits of our fellow-auditors. Before the representation, finished, however, we were obliged to succumb to the prevailing sentiment of mirth, and with the rest take up arms against a sea of troubles, thereby hoping sooner or later to end them. Worse pieces we have seen; but their depths of badness when compared with A Bustle Among the Petticoats are so imperceptible that it is only because our acumen has been sharpened to a degree of considerable nicety that we can place it above the pioneers in dramatic imbecility.

Mr. Morse may be an apt scholar and an accomplished linguist; but we hope that he knows his Hebrew and Sanskrit better than he does his English, for that, as illustrated in this comedy, is something villainous. Obsolete words of the most jaw-breaking properties; simple words ridiculously misused; extraordinary fancies pedantically expressed; humorous ideas as irresistibly funny as the Latin burial service—these are a few of the signs, supplied by the dialogue, which indicate that Mr. Morse is a literary sham whom it were charitable to call an egotistical crank. He has posed as a man of letters and a dramatist of ability. With his own play he has torn aside the curtains and revealed himself in *propria persona*. The delusion was pleasant as long as it lasted; the exposure is as complete as any lover of the genuine and hater of the spurious could possibly wish.

There is an outline of plot to A Bustle Among the Petticoats. It would not amount to much in any guise; but encumbered as it is by the heavy, unwieldy, tedious and illiterate language of the author, the spectator finds his best efforts at following it to be quite unavailing. Devoid of action, barren of varied episode, lacking situation—a duller affair it would be difficult for a Methodist parson to concoct. We will not detail the story or go to the pains of indicating the innumberable defects. When we say that it is absolutely without a single discernible merit, the reader will understand our silence on these two points.

The piece was mounted finely, some of the handsome Passion scenery being sufficiently altered in its Judean phase to suit a French locality. The great width of the lop-sided stage gave opportunity for the most effective display of these picturesque settings. A large troupe of handsomely-costumed auxiliaries lent a background of life and color to Mr. Morse's wretched concoction. During the piece a Moorish ballet was introduced. The coryphées were clumsy; but the *premiere danseuse*, Teresa Gossi, danced her *pas seul* with grace and agility. The four horses used in one scene to draw on a coach were frightened by the applause of the audience and fell in a heap.

The cast contained several people far too good to waste their talents on Mr. Morse's absurdities. They are to be pitied for the derision excited by the lines they were obliged to speak as it redounded upon them. Frederick Paulding tried earnestly to play the part of Bonlin in an acceptable manner; but the [illegible] more ticklish than that of the tight-rope walker of the same name who crossed Niagara. [illegible] That he failed to score [illegible] success [illegible] Salmi, at whose doors the sins [illegible] performance may justly be laid. [illegible] admire the courage with which he faced the jeers of the people in front and went through his business like a true artist. Theodore Hamilton as Count Andr[illegible] failed [illegible]. Ditto [illegible] Ghiolengui, Mary Blackburn, Ida Aubrey and [illegible]

everyone else concerned, with the single exception of the actor who played the small part of a Moorish attendant. This man's implacable *sang froid* over[illegible] all obstacles.

The only agreeable feature of the evening was the admirable playing of the orchestra, under Fred Lyster's direction. They are probably not superior to the generality of musicians; but under the [illegible] of such a disciplinarian as this leader they worked with the precision of soldiers. The Gavotte, composed by Mr. Lyster, which was played in Act Two, is a delightful composition, characteristic to a degree.

How long A Bustle Among the Petticoats will run, and how long before Mr. Morse and his forty plays (which are as terrible to think about as Ali Baba's forty thieves) give place to something worthy of serious consideration, are matters which the wealthy backers of the Twenty-third Street Theatre alone can explain. On Tuesday there was a medium-sized audience present, no doubt attracted by the report that the performance was a repetition of the Count Joannes' exhibition of several years ago. If this is the case, they were grievously disappointed, the intense stupidity of the representation on the second night completely crushing mirthful demonstrations and dissipating a large portion of the assemblage long before the final curtain fell.

* * *

A house of good proportions greeted Rice's Surprise Party at the Bijou Monday evening. This company has had excellent success on the road the past season, especially in San Francisco, where the press and the people went wild over the entertainment. We will confess that such a display of enthusiasm over any performance is possible; but we really do not see what there is in Pop to start it going. But the fads of the 'Friscans, like the divine attribute of mercy, passeth understanding.

George Fawcett Rowe is the author of Pop. He is also the author of Fifth Avenue and Smiff. In Pop he has followed out the same peculiar and original dramatic ideas which in those pieces brought him into unenviable prominence. For Pop, like man, is fearfully and wonderfully made. It is a hash that bears about the same relation to a comedy that a boarding-house hash bears to a Brunswick *bœuf-à-la-mode*. The ingredients are as varied as they are unwholesome. A farrago of farce, burlesque, melodrama, opera bouffe and variety-hall specialties assist in forming this extraordinary concoction. The spectators are confused by the medley, and wearied by the stale puns which do not spice but flatten it. Indeed, we do not exaggerate when we say that a more senseless mess of trash we have not been afflicted with in a long time. We are told that there is a thread of story to this "new, highly sensational, melodramatic, operatic comedy," as it is thoughtfully described on the bills. If such there is, it is too fine to be discovered without the use of one of Professor Coakley's microscopes. The first act is twaddle mixed in with a little song. The second act is given over to variety business in the saloon of a Cunarder. The third act goes back to twaddle and song again. The romantic and humorous adventures of a certain Adolphus Pop, a dramatic author, are supposed to be illustrated by the piece. In this respect it strongly resembles the ill-fated Smiff.

John A. Mackay is the star of the performance. He is a capital comedian of the Willie Edouin and Nat Goodwin order. The part of Pop, into which he has injected many gags that are as much funnier than the original lines as it is possible to imagine, gives him but few opportunities to be clever; but he is clever throughout, all the same. He has a dry humor of his own which is inimitable, and his appearance, voice and action are in themselves synonymous with mirth. In the second act Mr. Mackay introduced a number of imitations, some of which were directly the reverse. To the former class belong his John Raymond and John E. Owens imitations. He recited also the "Yarn of the Nancy Bell" in fair style. This introduction of Lyceum features in an alleged dramatic entertainment is out of place, and therefore ineffective. George R. Fortesque, as Belsize, is of course all that the latter syllable of that name implies. Of course, he masquerades as a woman during the piece and does a song-and-dance with neatness. The rest of the men are not noticeable for brilliant achievements in their respective parts.

Kate Castleton has improved very much since we last saw her here in All at Sea. As Sophia she looked pretty, wore several becoming dresses and sang in that execrable music-hall style which is the fault of many English burlesquers. Her voice is thin and weak. The "For Goodness Sake Don't Say I Told You" ditty, which completely captivated the simple Californians, according to the newspapers from those parts, is silly and not especially catchy. Miss Castleton sings it dressed as a young Quakeress. It would be far funnier were she to discard her Mabille actions and grimaces and preserve the strictly decorous air of the Friend. Irene Perry does some vocalizing nicely and recites "The Pride of Battery B" with considerable [illegible]. May Stembler has a pleasing voice, weak in the middle register, well trained, and which she uses with considerable cleverness in several old selections. Staleness, indeed, is the chief characteristic of the musical portion of the entertainment. [illegible] and Ida Smith, two comely girls, [illegible] small parts very well.

The audience were not stingy of applause but they evidently did not look upon Pop with much favor, as fully one-half of them left the theatre in a body after the second act. The terrific rain-storm raised such a noisy hubbub on the tin roof over the auditorium that the last act was almost all mere pantomime, the strongest efforts of the actors failing to make their voices audible.

* * *

John A. Stevens' latest drama, Her Second Love, was brought out at the Windsor on Monday evening. It is a story of Russia, with a vein of nihilism running through it. The heroine is Olga, a peasant-girl, who has by a mischance made the acquaintance of two Counts. They seek her in her humble abode, with no very honorable designs, but are repulsed by the mother. The younger of the two, Count Fedor, then proclaims to his companion that with him it is an affair of the heart and that he will marry Olga. Count Ivan, a man of the world, sneers at this resolve, wishes his friend good luck in his wooing, and leaves the humble peasant-house. Suddenly he returns, armed with a pique, and, addressing Count Feodor, vows that *he* will marry the girl. Olga enters and Ivan presses his suit. The girl, who has secretly loved him, reveals her passion, and the couple are blessed by the mother.

Eighteen months elapse, and the young wife is in the whirl of St. Petersburg society. At a bal masque she is surrounded by gay women of title—for whom she cannot but feel an aversion. She reproaches her husband with inattention, and exhibits a little jealousy. He laughs lightly at her fears, and consigns her to the care of Feodor and bids him escort her to her home. But Olga resolves to see how her husband spends his time, and, disguised in mask and domino, returns to the scene, accompanied by Feodor. She sees a gay party at a table drinking wine. The most boisterous of the revellers is her husband, who has lost heavily at cards. Members of the *demi monde* are in the party, and one of these reclines in the arms of her husband. Shocked at the spectacle, Olga crouches upon a sofa and weeps. A roue at the table proclaims his mistress the most beautiful woman in St. Petersburg. Ivan, in his cups, flouts the claim, and stakes his wife against the boast. Seeing the crouching figure on the sofa, he staggers forward and demands to know who she is. Feodor, masked, resents his advances. Ivan, not to be balked, persists, and Feodor, driven to desperation, casts off his mask and throws himself between the woman and her persecutor. He is greeted with jeers and a further demand for the identity of the woman. The mutual friend and the wife are at bay, when Olga, in a rage of jealousy and mortification, dashes a wine-glass from the hands of her drunken husband, tears off her mask, and reveals herself to the abashed revellers. This is the climax of the second act.

The next morning, the husband, penitent and mortified, has a scene with Olga, in which there are mutual reproaches. He demands that she shall discover her charms to a jury of his friends, and thus, by winning the wager, save the honor he has staked at the gaming-table. Her woman's soul revolts at this; she indignantly refuses to disrobe. At last, with an inward revulsion, she consents to make the sacrifice to save her husband's honor. But with the sacrifice her love for her husband dies, and the act closes with a bitter denunciation of the man who has disgraced her. But Ivan wins the wager.

Feodor conducts Olga to his palace, where she is attended by a faithful servant, Paola. She has felt a love for Feodor, but represses it. The latter declares his passion; but Olga persuades him to leave her forever. He departs, and the husband appears upon the scene. He has long been suspected of nihilism, and he has made his escape, in disguise, from his house in St. Petersburg. Scandal has been busy with the names of Fedora and Olga, and the husband has been seeking the former to avenge his honor. Olga defends Feodor; but the husband thirsts for his blood. In desperation, the wife avows herself the guilty one, and begs her husband to take her life. He is about to do so, when the thought flashes upon him that she is sacrificing herself to save Feodor. He accuses her of this, when Feodor appears upon the scene. The two are about to engage in a death-struggle, when the military arrive upon the scene and demand the surrender of Ivan as a Nihilist. In attempting to escape from a window he is shot down by the soldiers. In the closing scene he joins the hands of Olga and Feodor. Curtain.

The principal fault of the play is that it is too talky. Mr. Stevens has been using the pruning-knife since the first night. Most of the scenes require strengthening. The climaxes are thrilling; but the dialogue is weak, and the comedy element very trivial.

Maude Granger was very winning as Olga, and had a strong hold upon the audience. She threw her soul into the part, and at times seemed to bend under the strain. George C. Boniface (starred on the bills) was a stilted Ivan—rather Old Boweryish in his gestures and delivery. C. B. Welles was earnest and effective as Feodor. Mrs. W. G. Jones was the mother, Madame Michlovene, and was the typical old lady of the stage. John Jack, as Father Ramuzen, the friend and adviser of the peasant family, had little to do, but acquitted himself creditably. There are nineteen characters in the play; but the few we have enumerated bore the burden.

[illegible] pairs have been taken with the [illegible] which [illegible] very good. Judging from the first two nights, the play will run the week to good houses.

* * *

Lotta is playing a farewell engagement at the Fifth Avenue. On Monday night she appeared in Bob, a glove-fitting piece written for her by Fred Marsden. There is a will—but the plot is not germane; the piece was written for Lotta. Bob is the diminutive for Roberta, and the said Roberta is the plague as well as delight of Miss Plum's educational establishment at Cedar Cottage. The star hops, skips and jumps through the piece, and, by deft manipulation, keeps her skirts below the knee. She dances and sings—sings in a husky voice that is painful to listen to; but her feet are encored to the jeopardy of her throat. But, after all, it is Lotta—the Lotta who for two decades has defied the criticism of mortal pen; the Lotta who has charmed us from youth to middle age; the Lotta who is enshrined in the affections of the American people—a people who have placed the Crabtree family far above want. For a few seasons we shall miss Brougham's "dramatic cocktail."

In Bob, Miss Crabtree is assisted by some good, bad and indifferent stage talent. To begin with, Jerome Stevens is a so-so remorseful father (Wybert Romayne) who wants to enjoy the estate of another by unlawful means. The "another" is Fred Percy, who has little do (as Janson Garnet) but to die of heart-disease at a critical moment, leaving his precious papers clutched in the hands of Bob. Lieut. Frank Elden (Cecil Rayne) is Bob's lover, and he does some comedy work very well all through the piece. C. H. Bradshaw does the low comedy, as Prof. Doremeso Sharp, in a manner that causes hearty laughter among those who are easily moved. W. H. Wallis was the stage military uncle (Major Elden), and his wife (Lulu Jourdan), half the age of the star, simpered and lisped as if to hide the age of her make-up. Ralph Delmore's French villain (Victor Delpuis) was a very good bit of acting. His French accent was clearly enunciated and not in the least exaggerated. Mrs. Sol Smith was the prim Miss Plum, and did her usual good work in the part.

There was a good house on Monday night. The rain on the roof rather dampened enthusiasm, however, and at times the roar of the elements caused the voices on the stage to be indistinct.

* * *

The rain did not prevent a goodly number of people gathering at the Grand Opera House Monday to see Clara Morris in her well-known impersonation of Cora in Article 47. The evening was uneventful. Miss Morris acted in her usual erratic manner, here and there showing flashes of that genius which is her only gift, and for the most part relieving the tedium by no attempt to depart from her accustomed inartistic style. The waits were as long as this actress generally makes them, trying the patience of the audience greatly. Mr. McCormack gave the star very fair support as George Duhamel; but no actor can do himself justice while on the stage with this eccentric woman. The Victor of Mr. Whitecar and Dr. Coombes of Mr. Varrey were very good performances. Messrs. Saville, Robinson, Chisnell, Lotto and other favorably known artists acquitted themselves creditably in minor parts. The Madame Gerard of Mrs Prior, Marcelle of Jennie Kennard and Louise of Mollie Revel were respectively satisfactory.

On Wednesday afternoon Annie Ward Tiffany gave a good performance of the dual rôles in East Lynne. Saturday night she will appear as the Child-Stealer. Monday next, according to the official time-table, Mestayer's Tourists are due at 8 P. M.

* * *

Arkwright's Wife continues to the end of this week at the Union Square. Miss Barry has made a pleasant impression on her audiences, which—we are informed by Mr. St. Maur—have been large and enthusiastic thus far during the engagement. Yesterday afternoon Miss Barry appeared as the Countess in Robertson's Lady Battle, for the purpose, it is stated, of showing the public her versatility in stepping from the part of a spinning-girl to that of a grand lady.

On the 4th of June an American play by a French-Canadian author, called The Thunderbolt, will be played here. It will serve to introduce Newton Gotthold to our public as a stellar luminary.

* * *

The Princess of Trebizonde continues to draw well at the Casino, where it will probably remain the attraction for some weeks to come. Early next month the beautiful garden on the roof of the building will be completed and opened to the public.

* * *

At the San Francisco Opera House Monday night a change was made in the cast of A Bunch of Keys. Harry Brown replaced Willie Edouin and played Lyttleton Snaggs extremely well, although, perhaps, not with such comic effect as the original. The occasion should have been signalized by Manager Sanger with a general invitation to the press, as it was of sufficient importance to warrant it. Business with the Sparks remains as good as ever, and there is now not the slightest doubt that the Bunch of Keys will reach its hundredth performance in this city.

* * *

Vim, which is enjoying a longer career than the generality of the sort of concoctions with which it may be classed, will run three weeks longer at Tony Pastor's. During the Summer we commend Mr. Burgess to have the piece fixed up by some literary repairer, for, although his individual comic success in it is undoubted, the affair is too loosely put together to stand the wear and tear of continued representation. A mechanical trick like the imitation circus of Vim does not constitute an entire play.

* * *

Her Atonement, thanks to John Rickaby's shrewd manipulation, has drawn much better than was anticipated at Niblo's. Rickaby is a boomer—there can be no mistake about that. He can build a pecuniary success out of the most unworthy material. This is a valuable ability.

* * *

David Belasco's dramatic but exceedingly crude play, La Belle Russe, is drawing excellent assemblages at Wallack's. If Mr. Belasco had the same talent for writing dialogue that he has for plot and situation, he would hold rank with some of our cleverest dramatists. The public is chiefly thankful for La Belle Russe because it enables them to see Rose Coghlan in a part somewhat resembling Stephanie in Forget-Me-Not, which was her greatest triumph. Next week The Romance of a Poor Young Man will be put up, running probably until the end of the regular season.

* * *

The benefit of William Elton will take place next Thursday at the Star Theatre. Hamlet will be played by a capital cast Mr. Tearle will be the melacholy hero; Mr. Gilbert, Polonius; Mr. Bryton, Laertes; Mr. Eyre, the King; Mr. Kelcey, Horatio; Mr. Edwards, the Ghost; Rose Coghlan, Ophelia, and Mme. Ponisi the Queen. Such sterling actors as Flockton, Edwin and Leeson have consented to appear in the minor parts. The beneficiary will play the Grave-Digger. Those who predict an unimpressive performance of the tragedy, because it is to be acted by a stock company, will be sadly disappointed. Tearle is a star in England, where he has played Hamlet hundreds of times with great success in the principal provincial towns. John Gilbert is the finest Polonius on the stage. Fred Bryton's Laertes is sure to be an acceptable representation. Harry Edwards' Ghost. we are told by Californians, is a fine embodiment of the character. Eyre's King and Madame Ponisi's Queen will be quite satisfactory. Elton has acted the Grave-Digger scores of times in London, and Rose Coghlan has played Ophelia on several occasions. Gommy takes a pessimistic view of the departure of Wallack's company from established precedent. But, then, Gommy always makes a consummate noodle of himself when he strays away from the task he has undertaken of imitating Mr. William Winter. It is a pity that the staid and stolid *Times* permits itself to be laughed at because of Gommy's foolish vaporings and silly bombast.

* * *

A Russian Honeymoon is in the swim and apparently destined to stay there. The management claim that the public is Honeymoonstruck, and the production of Young's new comedy has therefore been indefinitely postponed.

* * *

Haverly's minstrel show is good enough to stand on its own merits; but the manager makes such large profits that he is enabled to devote a margin to souvenirs, which are distributed at every performance. Everything, from a plaque to a canary bird, is included among these gifts. The house has been filled to repletion every night, and the entertainment provided has fully merited the patronage it has enjoyed. Next week, Roland Reed succeeds this troupe at Haverly's, appearing for the first time this season in Fred Marsden's comedy of Cheek.

* * *

The success of The Amadan at the Star is not such as will paralyze Mr. Boucicault or any one else concerned. The production has been instrumental in introducing Dot Boucicault to the public in a part that enables him to show that he possesses a good deal of latent dramatic talent, which, properly developed, will in time lead no doubt to worthy achievment. Sober second thought fails to change the estimate we made of The Amadan last week. As the drama is not likely to attract for any great number of nights, The Colleen Bawn, Shaughraun and Arrah-na-Pogue will be revived, the Boucicaults, *pere et fils*, playing the chief characters in each.

The receipts of the Rice Surprise Party were attached at the Grand Opera House, Cincinnati, on the 18th, at the instance of A. W. F. McCollin, on a claim against Edward E. Rice amounting to $648. That the latter was no longer identified with the management of the company was easily substantiated and the attachment was thereupon dismissed. Charles E. Rice is now sole proprietor and manager of the troupe.

Scott Marble's dramatization of Bret Harte's "Tennessee's Partner," with Harold Fosberg, supported by Cincinnati amateur talent, "tried on a dog" at Ludlow, Ky., the 17th, was, despite the star's earnest efforts, voted a complete failure. It has been relegated to the shelf by Manager Havlin. The denizens of Ludlow are now sanguine of their ability to endure The Danites or Uncle Tom's Cabin.

The Musical Mirror.



The season of opera bouffe in French that has been given at Daly's Theatre by Maurice Grau's company should be an example to all our lumbering English attempts at this *omelette soufflé* style of entertainment, which seems to be more germane to the French nature than to the more stolid American or British, always excepting the school of Sullivan and Gilbert, which is English to the back-bone, and especially made for the calibre of English singers. Our public wants singing in its opera, and will not be put off with a wheeze and a skip, while the French are content so long as the actor is funny and the dialogue crisp and more or less naughty, just to give a zest to the whole. Mme. Theo, however, much as we admire her, and that we do admire her infinitely we have placed on record again and again, really can not sing Boccaccio, a part that absolutely demands a voice, which is the sole quality requisite for a vocalist that pretty Theo does not possess. No, no! Stick to your Jolie Parfumeuse, your Clairette, you Mme. L'Archiduc;' but leave German comic opera alone "an thou lovest us." So shall you be able to gather many dollars, even enough to keep that obedient tailor of yours in absinthe and "brule-gueule" pipes and comfort for the rest of his days.

* * *

Satanella, the daughter of the big big D——, has, as we predicted, gone on what the cocksey tourist calls the *Hell-road*. Supernatural heroes, whether supernal or infernal, are out of fashion, and even Arimanes in all his sulphurous glory has no charms for us now-a-days. Probably Beecher's abolition of Hades and the parts thereunto adjacent has had its influence in turning our hearts and souls toward pleasanter subjects than demons and Succubi, and more palatable fare than grilled soul on toast *à la torture*. We are sorry for Alice May, who as a mezzo-soprano singer of true opera bouffe has not her equal in the English tongue, but who never could and never should have attempted to sing the florid soprano music of Satanella. What shall we say of the experts who selected her for the task? Well, nothing; they are sufficiently punished. Miss May would make a brilliant success in her proper line of business. Any manager who will bring her out well supported in The Grand Duchess or Perichole will see such a performance as he has never witnessed in our tongue, and not too often in French. She is a fine actress, with a vast deal of true comedy talent, and as a singer, she possesses to pertecton the rare gift of clear enunciation. She sings her words as plainly as others speak them. Pity that such a stupid old *rococo* mass of rubbish as this Satanella should have had so much money wasted on it; but the old adage still holds regarding the easy parting of a fool and his money. Given but a specious tongue and a profound belief in self, and you can always find some one with more money than brains ready to put in enough to start almost anything. The future, however, is generally left to take take care of itself, as the "backer," as he is technically called, usually proves true to his name by backing out at the very time he is most wanted, viz.: salary day.

* * *

The musical part of the performance at the Twenty-third Street Theatre was given in good style. There is a sufficient band of good musicians and a good choice of music. The Moorish Dance, by Inez Carusi, and the Gavotte, which last we leave to others to praise or dispraise, seeing that modesty is a jewel, were very well played, and Miss Carusi's work shows a real original talent for characteristic music-making. Also Mr. Anthony Reiff is a jewel of a first officer and holds a master's certificate in music. Lucky the director who has such an aid. Mr. Senia's xylophone solo, "Peter Patter" was admirably played and deservedly applauded.

* * *

The Sunday-night concerts at the Casino are always more than satisfactory, and such soloists as Levy can never fail to draw. The orchestra is well filled by men eminent in the art, and Nahum and Sam Franko are two steadfast and reliable players.

* * *

The Merry War, given for the first time at the Cosmopolitan on Monday night, drew a good house. The opera was splendidly put on the stage, fairly acted and tolerably sung. The orchestra needs more careful rehearsal, and the intervals between the acts were something terrible. It is the curse of our theatrical system that all first-nights are botched, whereas the first night is by far the most important, as by it the piece and the actors are judged. Dora Wiley is a very nice singer with a charming voice. Miss Reifferth is an admirable actress and made the most of Artemisia, and Mme. Cornalba danced daintily. The Merry War may, and probably will, bring peace to the souls of the Cosmopolitan managers.

A Formidable Currency.

Ed Bloom, business manager of Watkins' Fifth Avenue company, stood stroking what appeared to be his moustache, and gazing blandly at the large audience, a few days since, in the Grand Opera House, Brooklyn, when a MIRROR reporter spoke of Texas.

"Texas," said Bloom, "why it has changed greatly since I was there the first time. I'll never forget that first trip. One night, in an interior town, I was busy passing out the pasteboards through a hole in the partition and raking in the shekels, when suddenly a double-barrelled rifle was thrust through the opening and a voice shouted:

" 'Gimme two good seats.'

"I didn't wait to ask any questions. I just passed out two seats as quickly as possible. That night, after the show was over and I was sitting in the hotel, a big, raw-boned chap stepped up to me and handed me four dollars.

" 'That's the price o' them air seats,' said a voice which I recognized as the one I heard behind the rifle barrel. 'You give a good show,' he said, 'an' I ain't the man to go back on a good show, sonny. Kinder skeert yer, didn't I?'

"I responded that I wasn't a bit 'skeert;' that we were used to such things in New York.

" 'If that show had been a poor one,' said the big chap, 'I'd just a-busted up the hull thing.' That same night the 'boys' in town gave me a champagne supper, the bill for which I was compelled to foot the next morning. Of course, I demurred; but they seized my baggage and I had to pay."

Here and There.

If we wanted undoubted proof of the prosperity of professionals, we might point to the recent raid made upon distinguished actors and actresses by members of the "swell mob" fraternity. No class knows better where placers are to be opened and where ready money is to be had. The self-appointed relief agents for sufferers by the Ohio and Indiana floods, it appears, secured no less than $3,000 by subscriptions from various eminent actors and singers, the list being headed by Christine Nilsson, $1,000; Patti, $1,000, and followed by others in various sums, probably awarded pro rata by the swindlers on a valuation of each swindle. No invidious distinction seems to have been made between tragedy and comedy or rank in the profession further than financial responsibility.

Such is the tribute paid to the profession by the criminal classes. On the other hand, the profession finds a collateral illustration of the weakness of human nature in a social outbreak at Newport, involving eminent fashionables, which is just now filling the daily papers. This attracts attention in a special degree, because it occurs in a conspicuous sphere of life which deeply interests the public. *Pari passu*, or with equal pace, it is that notoriety runs with like happenings to the lights of the stage.

The eagerness with which such disclosures are read we ascribe to the dramatic element involved; it is in effect a theatrical performance in private life.

The interchangeable quality of the actual and the ideal is vividly confirmed by the career of the great novelist of our age, Charles Dickens. It was his fortune not only to delineate social aberrations, but to furnish to the world in himself an extraordinary example of the breach of domestic integrity—we mean, as a matter of fact, in dissociating himself from Mr. Dickens, not necessarily involving criminal intent. This was not ascribed to what may be called the derailment of the pursuits he was engaged in. He in a manner represented two worlds: in his novels, the real world; in his acting, the metamorphosis of the stage. It may be worth while to note here what has lately come into print, that in Canada, when visiting this continent, Dickens was appointed stage manager of the amateur performances, in which he displayed great zeal, energy and enthusiasm, as was earnestly demonstrated. "I am not, let me tell you, placarded as a stage manager for nothing," he writes. "Everybody was told they would have to submit to the most iron despotism, and didn't I come Macready over them! The pains I have taken with them and the perspiration I have expended during the last ten days exceed in amount anything you can imagine. I had regular plots of the scenery made out and lists of the properties wanted, and had them nailed up by the prompter's chair. Every letter that was to be delivered was written; every piece of money that had to be given was provided, and not a single thing lost sight of. I prompted myself when I was not on; when I was I made the regular prompter my deputy; and I never saw anything so perfectly touch-and-go as the first two pieces. I really do believe that I was very funny; at least I know that I laughed heartily at myself and made the part [Mr. Snobbington, in Past Two O'Clock in the Morning] a character such as you and I know very well—a mixture of T——, Harley, Yates, Keeley and Jerry Sneak."

These incongruities and divergencies all centering in the theatre, are in proof, if proof were needed, that "one touch of nature makes the whole world kin;" and furthermore, that "all the world's a theatre and all the men and women players." In our judgment, therefore, we should bear in mind that in judging others we are judging ourselves; for we all, in one way and another, belong to the histrionic guild.

The Giddy Gusher



There's no mortal sort of doubt in my mind but that the woman who keeps house twenty years and moves once every five years, goes at the end of her time into a nice rosewood coffin with satin trimmings—content, willing, glad to go and escape truckmen and carpet-cleaners. I believe that if anyone brought in a first-class casket just now—the plumbing in it all right, the gas all on, the hinges working easy, the decorations fresh and becoming, I'd get in by myself and lay a stuffed dove on my stomach, I'm so disgusted, so sick and sorry, so weary and worn out with the inevitable horror of moving. "Three removes are as bad as a fire," says the proverb. Are they? Well, this one flitting of mine lays as far over the burning of Moscow as the telegraph wires over clothes-lines.

* * *

I have been the prey of more scoundrelly tradespeople; I have fallen into the clutches of more knaves during the last ten days of my life, than in any ten previous years. About the merry month of May a swarm of defrauders, like the locusts of Egypt, swoop down upon the unwary housekeeper. And, oh! how they gobbled the Gusher. Some one advised the repairing of all damaged furniture before moving. She paid out something like $15 for castors on the legs of chairs. Some one else recommended carpet renovators. She was struck by a gaily painted cart from some Broadway deceiver named Stewart, who toted off her floor furniture and brought it back several degrees dirtier than it ever was before, and with a bill that shook up the Gusher's nervous system much better than he had the carpets.

Three guileless-looking men, with cots on on their knees, put them down in the new house and came round with a bill of twenty more dollars. Painters, paperers, cleaners and kalsominers daubed about and shirked work, but never failed to turn up with tremendous bills on Saturday night.

* * *

Thursday will be a day long remembered. Ichabod packed a pair of slippers and fell over exhausted, while some one sent for a cab to convey him to his club. He rattled away as gay and debonnair as if moving day was a festival which he had established.

This was the last pleasing incident of the twenty-four hours. Men and trucks filled in the rest of it, An atmosphere of oaths, beer and tobacco pervaded the place. A crash occurred with extreme regularity, and I discovered that a man with a centre-table in his arms can swear harder and oftener than under any other circumstances. About eight on that fateful night, amid the thickening shadows, one might have descried a delicate form, with a section of stove-pipe and the cover of a refrigerator, a plaster cast of George Washington and a smut spot on the end of her nose—that was the utterly broken-up Gusher going to her new house.

* * *

She met folks, innocent, happy folks, going to the theatre—she caught a glimpse of Joe Dion going to the match, and waved the old stove-pipe cheerfully at him. She overtook O. K. Hall working out a double and twisted back-action pun, and she shook the refrigerator-door gallantly as if to say, "We're both getting the best of our troubles." She saw Wright Sanford breasting the avenue en route to some show, and she hoisted George Washington as an appropriate emblem of the truthfulness that makes us three of a kind. She encountered the dreadful carpet-cleaner, with the dust of ages exuding from his garments, sitting with a bill he could just lift on her front steps, and the very smut spot on her nose was agitated by the flood of eloquence she poured out on his devoted head.

* * *

This experience has not been without its interesting lesson. The Gusher will buy new chairs next time. They come cheaper than castors. The Gusher will kill the carpet-renovator before he ever gets a rug of hers out of the house. It will be cheaper and pleasanter to bury him in the back yard than to pay him at the front door. The Gusher will never move again. She will give her traps away. She will have a bonfire of 'em. She will raffle 'em off as if they were eight-day clocks or turkeys; but she will never, never move again.

* * *

The *Tribune* is authority for a statement that wakens a ray of hope in my heart. The Sunday issue of that journal tells us of a new scheme to be put into operation at once. It promises a big kitchen, centrally located, a first-class *chef* at its head, and a regiment of cooks under him, a lot of patent-stopper-fell-of steam-pipes and ice-boxes, to enable 'em to deliver soups hot and salads cold. It assures us a fine bill of fare at reasonable rates, and holds out a hope of rescue from incompetent Biddies to a thousand anxious housekeepers. Professor Blot promised all this long ago. He talked wisely of hot boxes covered with felt (a want long felt), of hampers fed with heat, and food kept hot with lead. This naturally led us to believe in great things; but the fulfillment of his promises never came. May that benignant fate that sits up aloft ordain the success of this scheme! Life would become a dream of bliss if only soups could be turned on at faucets like hot and cold water, and steaks be cut off in sections as they do the tape from the ticker. But men will bend their gigantic inventive powers to the perfecting of a machine to make cocktails, or a self-acting sweeper, or an automatic poker-player. And men get up a labor-saving scodder for us poor worn and weary women.

Oh, Whitelaw Reid! you're a blessing indeed, if this promised feed, of which we read and stand so in need shall with decent speed by the Gusher be freed.

* * *

What silly fashions women adopt unanimously, and carry to every extreme. A little while ago they all wore golden pigs as luck-bringers. The fallacy of that superstition was soon proven, and the ugly little porkers were dropped; but just now there is an irruption of spiders on the shoulders and hats of all female New York. The lady who would shriek like a locomotive on a down grade at sight of a daddy-long-legs, complacently pins the model of a tarantula on her bosom and thinks it's quite the thing. At Salmi Morse's *Lunatico inquirendo* there sat a fashionable girl with one of those big hairy black spiders known as the boarding-school fit-builder. It was a marvellous work of art, and would have done credit to Harry Edwards' collection as amid the white lace which swathed her delicate throat the hideous monster fastened his tentacles. The Gusher happened to recollect that in the gown she wore an idiot of a dressmaker had faced some portion of its rear with horse-hair cloth, from which the horse occasionally escaped and tickled her ankles. She groped about until she secured a more than usually independent and aggressive bustle, which accommodatingly pulled out the whole width of the fabric. It was a white horse-hair, and the neighboring sitters never detected the fun the Gusher had with the spider-wearing woman. First she carefully waved the hair over the girl's shoulder and drew it across her cheek swiftly. Miss took herself by the ear with promptitude. Then the Gusher prodded her gently a dozen or more times on the neck with it. The poor young lady made a fierce grab at the assailed portion. Then as the horse-hair gradually trickled over her throat the thoroughly excited girl made clutches anywhere and everywhere. She turned and met the interested and horrified glance of her tormenter.

* * *

Evidently your beloved correspondent had had seen and knew what was the matter. So the young woman breathlessly questioned her.

"Is there anything on my neck?"

"Yes, my dear," responded the truthful Gusher. "It's a spider; I've been watching it some time."

"Oh, Heaven! how dreadful," gasped the victim. "Oh, please—can you see it now? Where is it?"

"Just in front, on your bosom."

The girl gave a smothered scream and beat and brushed and banged away at her lace frills. This was the actual "bustle among the petticoats," for following the direction of the Gusher's wicked eyes the whole party of ladies began moving and shaking their skirts.

"Oh, dear! What shall I do?" faltered the first fair sufferer. "Why didn't you speak when you first saw it?" she continued, reproachfully.

"Because I supposed you thought it very *chic*, and pinned it on your shoulder yourself," retorted the jokist—and that young girl sat down, speechless with rage, and the two old ladies with her put their heads together and asked each other if it would "do in a public place to give that dreadful woman a piece of their mind."

* * *

I remember on Union Square seeing a lady stand still, with eyes fixed like Macbeth's on the air-drawn dagger, and let yell after yell out of her as she beheld three nice fat measuring worms dangling from the front of her poke hat. I thought she was gone suddenly mad till I spied the cause of her screams, and with a parasol put her out of her misery. That very woman I do believe was at the Casino last week with a small chip hat, around which a wreath of buds and leaves was twined; but at two points infernally perfect worms depended from the flowers. Now, a neat thing in decoration is the Croton bug; and the black beetle, although an unpleasant visitor on the kitchen hearth, would be really sweet in ebony enamel on a lady's shoulder. Therefore do I recommend Tiffany to reproduce both these festive little beasts for the delectation of fashionable New York, with whom spiders are getting rather stale by this time, although they yet afford a little amusement to your friend,

THE GIDDY GUSHER.

This is the closing week of the regular season of the Madison Square Theatre traveling companies.

Professional Doings.

—Mr. and Mrs. Charles Edwards are in the city.

—Monday was a bad night for the dailies at the theatres.

—Katie Putnam has closed her season and is resting in Chicago.

—Edward Reed will play Chatt in New Haven on Saturday night.

—Joseph Murphy closes his season on Saturday night at the Park.

—The Ullie closed season May 8 and will open again about August 4th.

—Owen Fawcett is touring Modjeska with his new comedy called Dodging.

—A contract has been signed for the erection of a new opera house at Bethlehem, Pa.

—Chicago has been having a grand, long drought of the legitimate with Salsbury and Wallack.

—The Power of Money is a new play that is to be produced at McVicker's, Chicago, June 11.

—Emma Field, late of the Madison Square, has signed with the George Edgar company for next season.

—Ed. Marble has arrived in the city, having during his travels sustained a palpable hit at Avoirdupois.

—The thousandth performance of The Professor takes place in Baltimore to-morrow (Thursday) night.

—Sam Colville is reading a new melodrama of James Roach's, which it is likely he will produce next season.

—Edwin Milliken has received an offer to manage a series of performances at a fashionable resort this Summer.

—Barrett, the Wyndham company and Modjeska are pitted against each other in San Francisco for the next three weeks.

—Mrs. Harry Barton, wife of the clever actor, has written a new song called "The Dude." It is dedicated to Tony Pastor.

—Charles L. Harris, late of Fort Worth, Texas, but for the past three years a member of various musical companies, is in the city.

—Louise Sylvester has joined her husband in New Orleans. In a few weeks she goes to Chicago to play Cad the Tomboy for Leonard Grover.

—John W. Norton and wife (Emma Bradman), of St. Louis, are at the Gilsey. They sail on Saturday for a three months' tour of Europe.

—Modjeska will add Cymbeline and Mary Stuart to her repertoire next season. Maurice Barrymore has been retengaged as her leading support.

—Isabel Thynn Morris, of the Margaret Mather company, sails for Europe on the Spain Saturday. She will return before the beginning of next season.

—Manager Powers, of Grand Rapids, Mich., will expend about $15,000 on his Opera House this Summer. The auditorium will be brought down to the ground floor.

—Henry Greenwall, manager of the Tremont Opera House at Galveston, Texas, is in the city, filling time for about half a dozen of the best theatres in that State.

—M. B. Curtis and wife have postponed the time of their departure for Europe to two weeks from to-day, when they will sail, to remain until about the middle of August.

—E. D. Davies, the ventriloquist, who is now in England, was arrested in Queenstown. The Customs authorities took some of paraphernalia for a dynamite machine.

—John A. Lane and Harry Barton, of McCullough's company, will support Selina Fetter, the Louisville debutante, in an engagement shortly to be played in Chicago.

—James G. Wakefield will assume the management of the Jersey City Academy of Music about Sept. 1. He is the advertising agent of Theall and Williams, the present lessees.

—C. B. Bishop has played a season of thirty-nine weeks in Strictly Business. He will open for an extended Summer engagement at Haverly's Fourteenth Street Theatre June 25.

—Sam Edwards, a brother of Maze, has secured a musical oddity called Folly; or, Fun in a Ballroom, and is getting together a company with which to test its merits before booking it for next season.

—W. W. Kelly has purchased from J. K. Tillotson a play with the queer title of Queenie. It will be produced at the Grand Opera House, Chicago, in the latter part of June, with Maude Granger in the leading role.

—Manager Charles Wilkinson will have a benefit at his Worcester (Mass.) Theatre tomorrow (Friday) night. Dan Maguinnis of Boston, an old friend, is among the volunteers, and the manager will appear himself.

—Harry Meredith will put in four weeks of Ranch 10 at the Boston Theatre, opening June 18. The play will be put on at the Windsor Theatre, this city, the week of June 4. The week of June 11 the company will rest.

—The John E. Ince Fun in a Boarding School company got to town Sunday morning. Ince brought back in his company several of the members of his original party, who have remained with him through thick and thin.

—Sara Jewett will be given a breakfast at Delmonico's, next Saturday morning, by Sorosis. She plays Lillian in The Banker's Daughter with the Union Square Theatre company at the Park Theatre, Boston, next week.

—Elma Delaro is visiting her parents in Nashville, Tenn. She is engaged for Howson's Summer season of opera at the Boston Museum. Miss Delaro's father has been for years THE MIRROR correspondent at Nashville.

—The cast of Wyncot's Ward, which will soon be presented at the Madison Square Theatre, includes George Clarke, Thomas Whiffin, W. J. Le Moyne, Max Freeman, Joseph Frankau, Alfred Klein, Mrs. Thomas Whiffin, Rillie Deaves and Enid Leslie.

—A theatre will be built at Plainfield, N. J., which will cost $40,000. It will be known as the Stillman Music Hall. The stock has all been subscribed. It is proposed by the directors to offer money prizes for three of the best architectural drawings. Work has already been commenced.

—Frank Mayo closed his season on the 19th at Springfield. The company will open in Brooklyn Sept. 10, where they will play two weeks. Next week Sheridan Corbyn sails for Europe. He returns in September for the opening of next season. He reports that Mayo cleared $30,000 this year, whereas last season's business resulted in a loss of [illegible]

PROVINCIAL.



SAN FRANCISCO.

May 14.

Our Summer boom in theatrical affairs has begun early this year. Modjeska opened at the Baldwin in Adrienne Lecouvreur on the 7th, for a four, and probably six weeks' engagement, as the lady intends summering with us. Her season so far has been a triumphal one; the papers sing her praises and the public throngs the theatre. Her merits as an artiste and cultured actress are well known to all THE MIRROR readers in the East, and it would be time idly spent to recapitulate them. She produces As You Like It to-night. Lawrence Barrett opens in Yorick's Love at Haverly's California Theatre to-night. His take is large and his season promises most favorably for the first week. It runs for four weeks, and I am afraid too long to prove profitable in its last weeks. The Wyndham Comedy co. begin their engagement at Leavitt's Bush Street Theatre on the 21st; also for four weeks. For this comb. I predict a success amounting to a furore. Our people take most kindly to lively amusement of a cultured order, and from what I have heard of the Wyndham co., I think they will capture 'Frisco entirely.

So that you can see that, with Modjeska, Barrett and the Wyndham co. playing against each other for three weeks in a city of the size of San Francisco, the competition will be hot, and the demand for a full house apt to be an unanswered one. Our managers are pushing the race at too fast a pace at the start.

McCaull's Opera closed a good four weeks' season at the California on the 12th, and proceeded direct to Chicago. William J. Scanlan, the Irish comedian, closed his first week at the Bush Street on the same date to satisfactory business. The upper portion of the house has been crowded nightly. Last (Sunday) night the theatre was packed. He plays one week longer, and an interior season afterward.

At Emerson's things go along in the customary way, with business from big to middling month after month, with the big predominating. Billy Emerson takes a rest this week; he has been overworked so much that he goes off to attend the Spring meeting at Sacramento. Billy's sympathy for a horse-race is akin to that he has for the human race.

Items: Modjeska plays a week in Denver, then comes back to pass the Summer in California. She opens the Fall season in Chicago, Sept. 13. Maurice Barrymore has been re-engaged as leading support. Mary Stuart and Cymbeline will be added to her repertoire.—The California sends a company to Sacramento this week, opening to night in Michel Strogoff, with W. H. Thompson, George Wessels, Joseph R. Grismer, Alma Stuart Stanley (who has been added to the wanderers of the California Theatre, who are one week playing in Walla Walla, Oregon and the next in the interior towns of California), Henrietta Osborne and others. They play, with change of bill, this week in Sacramento, and the next in Stockton and San José. Sam Wetherill represents the co. in the interior. Manager Bert, the acting manager, Haverly's representative at the California Theatre, has another co. of Wanderers in Oregon, consisting of James M. Ward, Henry Aveling, Mrs. F. M. Bates, Carrie Clark Ward and others, playing Inshavogue, Arrah-na-Pogue, East Lynne, Camille and Queen Elizabeth, in Portland, with Youth in preparation.—Leonard Grover remains in town for a week or two, studying life in San Francisco, and the result may be a local play, photographing his observations on the stage.—Raymond Holmes and his musical comedy, Whims, has done fairly in the interior. James H. Love manages for him. They go to Oregon next, playing in Astoria 25th and 26th, and at the New Market Theatre, Portland, on the 28th, for one week.—Sherman's Circus did poorly in the poor show-towns of Visalia, Hanford and Butterfield, on Southern Railroad, en route for Los Angeles, but did a big week's business in that thriving city.—Dick Kohler's wax-work show, an Australian importation, is exhibiting at Sacramento.—Ben Clark, a popular minstrel tenor, will have a testimonial concert given to him at Platt's Hall on the 24th, prior to his departure East.—Helen Mason, the young lady who has essayed Juliet so successfully, departed for the East in company with her mother yesterday. Miss Mason is not only talented, but is charmingly attractive—a genuine California beauty, as you will find if you ever have the pleasure of meeting her.—They are hammering away working up the Theodore Thomas Concerts with tack-hammer and paste accompaniments, trying to get up an excitement. Mark Thall has been engaged to help work up the concerts. He goes East next season for Leavitt.—A "Spanish-American Variety co." sail for Mazatlan to-morrow, consisting of the Tudors, D. Gonzales, James Robinson, who is a calcium-light man, and has been gasman at the Bella Union for six years, and two Spanish professional ladies—small, but a good working co. for Mexico.

N. B.—I have just met young Grover, and am informed that it is settled that the senior Grover and co. take the road on the 21st for the East, playing through the interior towns in this state first. So the author of Our Boarding House will have but little time to study 'Frisco life and get up that play I wrote about elsewhere. Never mind; perhaps it will be a material fact some time.

PHILADELPHIA.

Lyceum: Strauss' opera, Young Methusalem, admirably given by the Thalia Comic Opera co., closed the theatre on Saturday night. Prince Methusalem is the true title of the Waltz-King's musical production. It is an operetta of the bouffe order, and written in four acts, the libretto being by two Parisian authors, MM. Wilder and Delacour. The work was produced first at the Carl Theatre, Vienna, in January, 1877. The plot is simple and not very novel, although full of good comic and musical situations. The Prince of Trocadero, after marrying his daughter, Pubanella, to Methusalem, the son of the Duke of Ricarac, endeavors to get the marriage annulled upon hearing of the Duke having lost his dominions in consequence of a revolution. He actually accepts the offer of the vacant throne; but soon the tables are turned and a conspiracy successfully raises him to the princely dignity of Trocadero. Ultimately the two plotting rulers are reconciled, and the young couple are allowed to enjoy the honeymoon. Upon this mixture of Rabagas, Confucius IX. and Mme. L'Archiduc, Strauss has wrought some very charming melodious music. As Prince Methusalem Madame Raberg was most attractive. She is, in fact, a very talented artiste, and possesses a glorious voice. The Thalia co. will sing in English next season, and it is understood the troupe will appear next at the Walnut Street Theatre. The management of the Thalia displays great lack of judgment in announcing Mme. Raberg for a role, and then permitting an inferior singer to go on for the part without excusing or explaining the absence of the prima donna. It is an injustice to Raberg, who is thus made to suffer in the opinion of those who did not know her as an artiste and who hear the substitute, who in some instances is taken from the chorus, as was the case in The Merry War on last Wednesday evening, when one of the chorus ladies appeared as Elsa, instead of the delightful singer, and not a few in the audience were heard to express much disappointment in Raberg, whose voice they were not listening to.

Chestnut Street Opera House: Mrs. Langtry began an engagement on Monday evening in Pygmalion and Galatea. The same bill repeated until Thursday evening. She Stoops to Conquer, The Honeymoon and An Unequal Match remainder of the week. The English lady certainly possesses—or advances—the same claims to beauty as when she first appeared. Nevertheless, the prices of admission are just half those demanded upon the occasion of her first appearance. Perhaps curiosity has had its day. Next week, Marie Prescott in the new play, Czeka.

Walnut Street Theatre: Mestayer's Tourists in a Pullman Palace Car. C. B. Bishop in Strictly Business, 28th.

Arch Street Theatre: H. M. Pitt's Comedy co. in Cupid opened on Monday evening. Bunch of Keys, 28th.

Chestnut Street Theatre: Callender's Colored Minstrels put in an appearance on Monday evening. On Monday afternoon they gave a street parade, *a la* circus fashion. H. M. Pitt's Original New York and Bijou O. H. co. is booked for 28th. Two Roses and Forgiven will be presented.

Bijou Theatre: On the afternoon of the 16th, the occasion of Manager George Wood's benefit, the house was packed. The Summer season opened on Monday evening with J. Holmes Grover in I. O. U.

[illegible] Theatre: Evans, Bryant and Hoey's Meteors [illegible] this week.

[illegible] Undergoing repairs.

[illegible] Opera House: Being rebuilt.

[illegible] Jennie Winston (Mrs. Bell) is at present residing in this city. Her health has been very delicate, but is improving.—Lotta's farewell week at the Opera House netted nearly $12,000; the largest week's business ever known here at regular theatre prices.—Charles Niedlinger, the assistant treasurer at the Chestnut Street Opera House, thinks of taking a comb. on the road to play a drama of his own next season. He is a brave man.—Entirely new scenery will be used in the production of Gunter's comedy, Strictly Business.—The San Francisco Minstrels may have deemed this a poor "show town." Scanty audiences ruled. The prices were a little too high. Minstrelsgoers become reflective at the thought of a dollar.—Jeannie Winston will play a Summer season with S. F. Fort at Baltimore. She needs rest and has earned the right to enjoy it.—Nilsson, Campanini, Scalchi and Manager Abbey's other operatic lights will, it is said, appear next season at the Chestnut Street Opera House, instead of the Academy of Music. They are booked for the 15th of January.—Lillie Hinton's engagement at the Bijou Theatre for this season closed on Saturday night. She will probably play in several neighboring towns during the next two weeks.—Mrs. Gillespie, the Philadelphia manageress of Theodore Thomas' orchestral concerts, announces that a series of six symphony concerts will be given at the Academy of Music next season.—The Summer-night concerts at the Maennerchor Garden begin June 4. The Garden orchestra will be under the direction of Henry Wannemacher, and Carl Sentz will lead his military band. Levy, the cornetist, has been secured.—The chorus of the Philadelphia Music Festival Association is to study Mendelssohn's Elijah next season.—The pupils of the Philadelphia Musical Academy gave a concert at Association Hall 19th. The great feature of the occasion was the singing of a Miss Chestena Hamilton, who, it is said, is studying for the operatic stage.—There is an aspiring youth in this city who has been representing himself at the theatres as the correspondent of THE NEW YORK MIRROR. He claims to be on the staff of one of our daily papers. Thus far his name has not been made known, but when reached it will find its way into very plain print.

BOSTON.

The event of the week at the Park has been the production of A Parisian Romance by the Union Square Theatre co. The story is nothing; it is the acting which leads all the charm. Richard Mansfield easily leads by his artistic Baron. It is an original creation; it is elaborate; but the art that has wrought out all its striking details is never prominent. Gesture, attitude and expression are in harmony. The effect is absolutely startling, and some scenes might appear too highly colored; but a mathematical New Englander is perhaps not the best judge of the proper representation of such a character. The conception is admirable; few players could bring out anything like the elaborate study of this artiste. Maud Harrison displayed her best qualities as Rose, and gained herself much applause. Georgia Cayvan has in Marcelle a part adapted to her peculiar abilities, giving her good opportunity for the exercise of her powers. John Parselle shone as resplendent as ever. Joseph Whiting, Ramsey, Tetheridge, Paxton, Ida Vernon and Eleanor Carey assist in furnishing a strong cast. Business large. This week is the last of A Parisian Romance. Joseph Emmet has caught on at the Boston Museum. The theatre has been packed at every performance; standing room only. A large advance sale for this week. The singing and dancing of this original artist have nothing in common with any variety of "break-downs." He sings, dances and does everything splendidly. The "Lullaby" appears to be the favorite air of all. Mr. Emmet carries his audiences with him from beginning to end, and he can safely say that he has captured Boston at last. George Parks, Jack Mason, Alf Hudson, J. P. Wilson, Norah Bartlett, Miriam O'Leary, Gertie Blanchard and Kate Ryan are excellent support to the star. Emmet remains this and next week.

Pounce & Co. is a great success at the Bijou. The music is of a high order and has captured the public. The voices of the cast are equal to the music, and the excellence of the dramatic talent displayed is fully up to the musical branch. Braham, the leader, comes in for a large share of praise for his contribution to the opera. Joseph Murphy appears at the Howard Athenæum this week as Shaun Rhue.

A first-class variety bill is offered at the Boylston.

Items: William and Alfred Hanlon, of the Hanlon Brothers co., will pass the Summer at Ocean Spray. Alfred has just returned from California, much improved in health.—Mr. and Mrs. Louis James (Marie Wainwright) will enjoy their vacation at Nahant.—Kate Fletcher is engaged to play Cassy in Uncle Tom's Cabin at the Museum.—Lewis Morrison, Will Cowper, Katie Gilbert, Octavia Allen and Madge Butler assist Newton Gotthold in Thunderbolt.—O'Dale Stevens' Circus is doing a large business in Park Square.—Scalchi appeared in concert at Music Hall on Saturday afternoon to a crowded house.—An injunction was issued by Major Pond restraining Emma Howe from singing, but it fell through, as the lady appeared without any trouble.—Sara Jewett appears at the Park on Monday evening in The Banker's Daughter.—John Mullaly, for many years leader of the Globe Theatre orchestra, takes a benefit at the Boston Theatre next Sunday evening. All the musical talent in the city appear.—Miss Gertie Blanchard is re-engaged at the Boston Museum for next season.—The Tourists come to the Park Theatre June 4. Mr. and Mrs. George S. Knight are in the co.—W. J. Stanton, who has been seriously ill for many months, has now recovered and able to be about.—The Windsor Theatre has been open during the past week with a party of barn-stormers, attempting Uncle Tom's Cabin. The Windsor has been on the road to success, and it would be profitable to the management to keep clear of all companies that tend to injure it.

CHICAGO.

The past week has been one of great variety and excellence in dramatic performances, and a new comic opera to furnish the musical folks entertainment. At McVicker's Mr. Jefferson has given us a taste of old English comedy in The Heir-at-Law and The Poor Gentleman, and I am glad to record the fact that the houses have been uniformly good. Aside from Mr. Jefferson's own impersonations of Dr. Pangloss and Dr. Ollapod—in both of which he was so vivacious and happy in word and action that it amounted to a positive treat—the general excellence of the co. deserves great praise. There has been no flourish of trumpets or grandiloquent printing that it was the best in the land, and yet it is safe to say there has not been such a good co. as now assists Jefferson, ever before seen in this city. Its members were evidently selected with care and an eye to their fitness for the work to be done. Messrs. Robinson and Waverly are artists that would add a charm to any performance, and Mrs. John Drew is a whole drama in herself with a star thrown in. Rip Van Winkle is the play for this, the last week of the Jefferson season, to be followed by Chicago Church Choir co. in Iolanthe.

Lester Wallack and co. in Ours have not had very large houses at Haverly's. The play has been seen so often with a better cast that that must pass as the cause of the poor patronage. It is the general expression among theatre-goers that, to have drawn full houses, Mr. Wallack should have produced some of his New York successes of the past season. His own personal magnetism can no longer do so. On Monday McCaull's Opera co. in Queen's Lace Handkerchief for a season of two weeks, perhaps three, if the patronage warrants it.

The Grand Opera House has been packed—that is the only way to express it—all the week, to see the romantic and sensational drama of Monte Cristo, with O'Neill as Edmund Dantes, and Harry Lee as Nortier. Aside from these two actors, the co. is not over strong; but they redeem all other shortcomings by their splendid performance. Mr. Lee is so much improved since he last played here that his Nortier was in the nature of a surprise to his best friends, and he has hundreds here. We look to see him, at no distant day, take the place in the profession left vacant by the death of Charles R. Thorne. Of James O'Neill's Dantes nothing but praise is heard, and this must be the more satisfactory to him, because he has much censure from our critics in the past, and even now a few carping press-writers are not quite suited. As a matter of elocution only, and not of acting, we feel like pointing out one little defect in Mr. O'Neill's performance, and that is when he speaks to Douglass in the last act, just before the duel, telling him he is going to die. In trying to intensify the sarcasm Mr. O'Neill allows his voice to run away with him into the upper register, so that the words seem as though spoken by a schoolboy of sixteen; or, in other words, a sort of falsetto voice that is neither man's nor woman's. This mars the otherwise strong scene; but it can be remedied with little effort.

Catherine Lewis' Opera co. presented Prince Conti to fair audiences at Hooley's up to Saturday, when it was thought best to put on Olivette again. Miss Lewis' performance of the Prince was vivacious and clever; but the co. did not show to good advantage, and the star carried the opera alone. This week Edouin and his merry co. in Bunch of Keys, and standing room only may be set down as certain.

The Olympic has not done a very great business with Wood's Electric Congress; but it will improve this week with Manchester and Jennings' Variety co. as the attraction.

Charlotte Thompson has met with excellent patronage at the Academy of Music, and will close a prosperous season here. This week Elliott Barnes' Summer Boarders, with Mr. Barnes in the cast.

Items: W. W. Kelly has purchased from J. K. Tillotson, author of The Planter's Wife, a new play entitled Queenie, for which he is to pay $7,000. It will be produced at the Grand the latter part of June, with Maude Granger, Manager Kelly's new star, in the title role.—John L. Hay has closed his season of thirty-five weeks with Madison Square co. No. 3, and is now resting in this city. He has some very flattering notices in the press of the various cities visited on his performance of Aaron Rodney.—Rose Eytinge comes to Hooley's on the 28th.—It is said that C. G. Craig and Miss Reynolds, of Charlotte Thompson co., are to be married shortly.—Katie Putnam closed her season 13th and is now in this city.—Manager Shelby proposes to renovate the Academy during the Summer and make it more attractive than ever.—June 11 there is underlined for production at McVicker's Theatre a new play called The Power of Money. Wm. Daly is interested in the piece.—J. Duke Murray, business manager for John Dillon, is in town.—Lizzie St. Quinten is trying to get a date here for her new musical comedy, Voodoo Violet.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Rice's Surprise Party in Pop closed a fairly remunerative week's engagement 19th. The second act serves to introduce the troupe at its best, though without Mackey as the master of ceremonies, the Operatic Comedy Melange would possess but little attractiveness for its auditors. Kate Castleton's songs, Irene Perry's recitation and Gorman's eccentric business were warmly received. Rial's Uncle Tom's Cabin co., current week, followed 28th by Daly's co. in 7-20-8, which closed the season at this house.

Robinson's Opera House (R. E. J. Miles, manager): The return engagement of Bartley Campbell's White Slave comb. was productive of business that averaged from fair to good throughout the week. The cast has undergone but little alteration. The Harrisons will present their Photos this week with John Courtlay's assistance followed 28th by Edwin Thorne's Black Flag comb.

Coliseum Theatre (James E. Fennessy, manager): With the possible exception of Evans, Bryant and Hoey's Meteors, the entertainment presented past week by Baylie and Kennedy's Bright Lights was superior to anything witnessed at this house during the season.

Vine Street Opera House (James A. Douglas, manager): The Goldmine is furnishing its frequenters an excellent specialty programme, and is holding its own in the amusement line. The bill the present week includes John and Delia Shepherd, Dooley and Sheehan, the Conways, Eva Emerson and Mat Conway. Manager Douglas will benefit 25th, when in addition to artists enumerated above a number of specialists will be introduced.

Items: Irene Perry of the Rice Surprise Party was in consequence of sudden illness obliged to retire at the close of the first act, 18th, and the cast for remainder of evening was materially altered.—Gus Williams was in the city 20th en route to Hot Springs, Ark., for a several weeks' sojourn, and will afterward repair to Mount Clemens, Mich.—George Zieboid, in advance of the Harrisons, arrived direct from San Francisco, 13th.—During the performance of Pop at the Grand, 18th, a posse of deputy sheriffs levied on the box office receipts to satisfy a claim of A. W. F. McCollin against Edward E. Rice. The necessary documents proving that the latter party was no longer identified with the organization were easily produced and the attachment thereupon readily dismissed. Charles E. Rice is now the manager and proprietor of the troupe.—Bob Arthur heralding the Black Flag comb. and James Hewer advance of Rial's Uncle Tom's Cabin comb. are in the city.—The season (a very successful one) of the Coliseum closed 20th, and extensive preparations for its remodelling will at once be instituted under the supervision of Oscar Cobb, the Chicago architect. The house will reopen for the season of 1883-84 on Sept. 1, under the management of James E. Fennessy, who has already booked attractions sufficient to fill out three-fourths of the season's time.—One of the young men about town who rejoices in the possession of a wealthy papa and but a limited supply of common sense was discussing the merits of the female artistes belonging to the Pop party for the benefit of several congenial spirits in a prominent sample-room, 18th, in blissful ignorance of the presence of "Pop" Mackey, who resented some disparaging remark concerning Irene Perry by promptly knocking the fellow out in the first round, and the timely interference of friends saved the young fop from further damage. During the performance of the troupe subsequent evening, Mackey was presented with a base ball bat appropriately decorated and suitably inscribed as follows: "To John A. Mackey, as a slight testimonial from a long suffering community." The club was accompanied by a note containing the following prescription: "To be used when needed, with the compliments of the Society for the Suppression of Dudes," and when the popular comedian, after reading the note, and striking a professional base ballist's attitude, shouted: "Throw me up one," the applause evoked was absolutely deafening.—Gus Pennoyer departed for the East 13th.—The White Slave comb., whose season under the management of Harry Kennedy has resulted very successfully, closed here 20th.—James Fennessy's benefit occurs June 10 and promises an immense attendance.

BALTIMORE.

Holliday Street Theatre (J. W. Albaugh, manager): Herrmann's well-worn tricks of legerdemain were exhibited to meagre houses last week. The specialty performances of Hilda Thomas, Ashley and Hess, Flora Moore and the Tills, with their Marionettes, were very good. Katherine Rogers and R. L. Downing commenced an engagement of three nights and a matinee on Monday night. Manager Albaugh benefits at the last performance.

Ford's Opera House (John T. Ford, proprietor): The Free Excursion Fund benefit on Monday and Tuesday nights of last week was, as usual, and as it deserves to be, a great success, financially, the house being packed on each occasion. The entertainment was of a miscellaneous character, the feature of which was the fine singing of the Monumental Quartette, composed of Charles Earle, Harry Earle, Robert Vance and John Pollard.

Academy of Music (Samuel W. Fort, manager): Business ruled light last week with John E. Ince's Comedy co., in Fun in a Boarding School. This piece was given here about two years ago, by Minnie Palmer's co., with indifferent success. It has since been re-written and is now quite enjoyable. This week, The Professor, which drew a fair audience on Monday night.

Monumental Theatre (James L. Kernan, manager): Evans, Bryant and Hoey's Meteors had a good week and gave an excellent performance. Barrett and Co.'s Jesse James comb. will fill the air with smoke and red fire this week.

Front Street Theatre (Daniel A. Kelly, manager): George H. Adams' Humpty Dumpty co. did a large business last week. It was quite a surprise to many to see this co., which has, hitherto played only in uptown theatres, go to a variety house; but I think it paid well. The programme this week consists of W. H. Langdon, in Jim Bowie and an olio composed of the Hartzes, the St. Felix Sisters, Harry Bruno and Billy Kennedy.

Items: The Germania Mænnerchor sang Martha at Ford's on Thursday night. The 100th performance of The Professor takes place on Thursday night.—The Academy of Music, Holliday Street and Monumental Theatres close with this week. Ford's closed last week.—A six days' walking contest opens at the Monumental Monday next.—A new fire-escape lately erected at Ford's was tested on Saturday in the presence of a large crowd, and found very satisfactory.

BROOKLYN.

The H. M. Pitt Comedy co. opened at Haverly's on Monday night, in Forgiven, to a large audience. Of all the weak plays that have been seen in Brooklyn, Forgiven is the weakest. Long before the first act was ended the audience exhibited symptoms of weariness, and the expression "stupid" was heard on all sides. It was unfortunate for Mr. Pitt that he opened with Forgiven, for he has the strongest comedy co. that has been seen here in many months. Had it not been for the unusual excellence of the co. the play would have proved a total failure. Harry Pitt is a finished comedian of the first water, and his acting is marked with great power. Eben Plympton, as Dick Fallon, acted with rare discretion, and gave a well-rounded personation. William Davidge, as Cudlipp, the gardner, surprised his many friends by the little touches of pathos which he exhibited, and convulsed the house with laughter by his humor. Cora Tanner, as Lady Maude, was somewhat weak, but Emily Jordan Chamberlain acted the character of Mrs. Cremer in a manner that evoked applause. Bessie Robins, as Rose Cudlipp, was a revelation. Seldom has a young actress so pleased an audience as she did, with her artless interpretation of the country girl. She possesses a magnificent voice, and bids fair to become one of the brightest ornaments of the comedy-drama. The rest of the cast was in competent hands, and the comedy was rendered in a thoroughly, competent manner. Two Roses will be played after Wednesday. This is the last week of the most prosperous season that Haverly's has ever known, and Manager McConnell is to be congratulated on his success. Next week Jay Rial's Uncle Tom's Cabin will open a short supplemental season.

Prof. Herrmann began a week's engagement at the Park Theatre on Monday night and the house has been well filled every night by appreciative audiences. Of all the magicians of the present day Herrmann is the best, and his slight-of-hand performances are little less than marvellous. Many of his illusions are entirely new, while those that have been seen before are presented in such a novel way as to appear almost original. In addition to his manipulations Herrmann offers an attractive olio by specialty artists. Flora Moore appears in Irish and German songs; Hilda Thompson sings ballads; Ashley and Hess appear on roller skates; Awata Katsnoshin balances and Till introduces his wonderful Marionettes. In addition Mlle. Audie appears in her marvellous materializations. Next week, the last of the season, Harrigan and Hart's Muddy Day. There will probably be a supplementary season at this theatre.

My Partner, although it has been seen here a number of times, has lost none of its attractions, as is evident from the crowds which flock to the Grand Opera House this week. The play is one which has inherent excellencies and never ceases to interest the spectator. Louis Aldrich's rendition of Joe Saunders is a thing of tradition, and needs no comment. Charley Parsloe's Wing Lee is, if possible, more amusing than ever. Ned Singleton finds a good exponent in Leslie Edmonds, and the Major Britt of E. S. Tarr is a most artistic personation. J. W. Hague, the original Josiah Scraggs, is still in the company. Dora Goldthwaite as Mary Brandon, Eula Tallot as Grace, and Josephine Laurens as Posie Pentland are most acceptable. Next week Milton Nobles.

At Hyde and Behman's Pat Rooney and his clever daughter Katie, Nellie Murphy and Rosie Morton, Jeppe and Fanny Delano, the Jeromes, Carroll and Ramsey, and a number of other specialty artists contribute to make up a good entertainment. Mulligan's Boarding-house brings the evening's entertainment to an uproarious ending. Sheffer and Blakely's comb. appear next week.

Items: Emma Thursby, assisted by Carl Formes, appears at the Academy on Thursday night.—Coup's show is well patronized.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): The popular play of Young Mrs. Winthrop, produced by the original co. from the Madison Square Theatre, is here this week, to be followed by Squatter Sovereignty.

Lee Avenue Academy of Music (Berger and Price, managers): The Bijou Opera Comedy co. are producing the Mascotte this week, and next week Frank Mordaunt will play in One of the Bravest.

Item: The Novelty closes with Squatter Sovereignty next week, having finished its fifth year. The plays put on the boards at this theatre for the past season have been such as to commend the house to the public. From a conversation with the managers it was learned that they have had a very successful year, and that on or about Sept. 4 the house will be opened for the season of 1883-84. It is promised that the coming season will be marked by the appearance of the best line of attractions which the Novelty has ever had.

NEW ORLEANS.

The German and Faranta tent-shows are doing a thriving business. Excellent variety performances are given at both places, and the very cheap prices of admission enable everybody to enjoy the performances. The programme is changed often, and some excellent talent is engaged. At German's, the Hartz (three in number), give very clever performances, and at Faranta's Prof. Davison, the high-rope man, is the favorite.

The Oates troupe is still rehearsing and resting at Spanish Fort; but the new hall which is being built is not yet quite ready for the performances. All will very soon, however, be in readiness. Louise Sylvester arrived in the city 18th, direct from San Francisco. The lady will play Susan Willoughby in the Ticket-of-Leave Man 30th, at the Grand Opera House, for the benefit of the Police Fund. After spending a few weeks in this city she will leave for Chicago to play Cad, the Tomboy, for Leonard Grover.

Al. Dennand, last season advance agent for Minnie Maddern, is on a visit to his home here. I understand Al. is considering a flattering offer from a prominent Southern railroad. If he accepts, the profession will lose a valuable business agent. Liberati, the cornet soloist, is delighting large crowds at West End. He lacks the power of Levy, but performs with excellent taste and method.

The Two Lockets, a new play by a home author, was performed by an amateur club a few evenings since. As a first effort in dramatic authorship it was very fairly done. Barry Maxwell is still in the city. He has kindly volunteered to do a specialty act at the Police Fund benefit. The Academy of Music and St. Charles Theatre are being renovated and generally fixed up and improved for next season. Harry Starr, assistant treasurer Academy of Music, had a good benefit at the Grand 16th.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): Opened one night, 17th, for Dr. Damrosch's Orchestral Concert, to moderately good attendance. Barlow, Wilson and co.'s Minstrels 24th, 25th and 26th. Benefit of the Cleveland Press Club 30th and 31st, two entertainments, under the management of the Curtiss Press Club of Columbus.

Academy of Music (John A. Ellsler, manager): Week of 14th closed, Baum's Maid of Arran co. having cancelled engagement. Across the Atlantic 21st, week. Jumbo Davis 28th, week.

Duane's Tabernacle: Thomas' Concerts, 7th and 8th, were well attended. Aggregate receipts, $5,400. May Festival of Central Musical Association, assisted by Minnie Hauk, 15th and 16th, was a pronounced success. The tasteful decorations of the house deserves special mention.

Arena: Sells Brothers' Circus exhibited 14th and 15th. Owing to inclement weather the attendance was small.—Doris' Circus 17th and 18th to big attendance. A first-class show in all departments. Remarkable neatness and good management.

Items: Lillian Spencer has entirely recovered from her late illness. She left 17th, in company with her husband, for Pittsburg, her home.—Mollie Wilson's co. in Devil's Auction at Comique 21st, week.—Prof. Reynolds, mesmerist, at Case Hall 28th, three nights.—Haltnorth's Garden, under the management of Dan Catoir, opened 13th under the most favorable circumstances.—Young Men's Literary and Dramatic Club in Parlor Minstrel entertainments at Haltnorth's Hall 18th, to good business. Specialties good.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): The Vokes Family have appeared during the week in their round of extravaganzas. Business has been very large and the co. will try St. Louis another week, removing to Pope's next week. The Olympic closed 19th.

Pope's Theatre (Charles R. Pope, manager): Voudoo Violet, Lizzie St. Quinten's new comedy, is a poor piece. It is Esmeralda done over, and is devoid of any redeeming qualities whatever. Miss St. Quinten makes all she can out of her part, and introduces several very pretty, if inappropriate, songs. The Vokes Family 21st.

Grand Opera House (John W. Norton, manager): Our Summer Boarders closed the season at this house. James Hannerty, assistant treasurer, had his benefit on the 14th, and had a good house.

People's Theatre (W. H. Smith, manager): Carrie Swain played a return engagement, beginning 13th, and appearing as Cad. Business was very good during the week. Tony Denier's Humpty Dumpty, 20th, and the Rentz-Santley comb. 27th.

Items: Theodore Thomas gave two orchestral concerts at Armory Hall, 18th, 20th and matinee, and the attendance numbered about five thousand each performance. On the evening of the 19th, Gounod's Redemption was presented to an enormous audience.—The new Standard Theatre, a variety house, to be built at Seventh and Walnut streets, will be under management of W. H. Smith, now of the People's. It will cost $85,000, and Ed Butler and James McIntyre will be the incorporators.—Barnum's Circus opens 28th for a week.—The Pickwick Theatre will open June 4, with the St. Quinten troupe. Uhrig's Cave will open the same date with Ford's co. in Iolanthe.

ARKANSAS.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): Arlington's Concert and Comedy co. to a fair-sized and well-pleased audience, 14th. In his banjo songs and minstrel jokes Billy took down the house.

Arena: Hall's circus and museum is drawing large audiences daily. Here for one week.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): No attractions the past week.

Items: I. W. Norcross and wife, and George Huer, treasurer of Olympic Theatre, St. Louis, are sojourning here.—Billy Barry, of Barry and Fay, and Dave Wolmbold and wife, have left the Springs.—Alvin Thomas, stage manager of the Opera House, has been re-engaged for the Summer season.—Collins' Dramatic co. arrived 17th. They will open the Summer season 21st in Romeo and Juliet. The following plays will be presented: Led Astray, Caste, Lady of Lyons and Unequal Match. Others are in rehearsal. They will give performances every Monday, Wednesday and Friday evenings and Saturday afternoon.

COLORADO.

DENVER.

Tabor Opera House (W. S. Morse, manager): Roland Reed in Cheek opened 14th for one week to fair business.

Academy of Music (A. E. Blanchette, manager): The Ensign Comedy co. in Rooms for Rent play this week, opening 15th. The troupe did not get here in time to open on Monday night. Business is very good.

Items: The Ford Opera co. closed at the Tabor, 12th. Financially the engagement was far from a success, Friday and Saturday nights' receipts falling off considerably. The receipts for the week were $3,200.—An Esmeralda co. will open at the Tabor 21st, for one week. The sale of seats began to-day and a large number have been taken already; good business is assured. Dr. Damrosch will open at the Academy of Music 28th, for a week. W. C. Hilker has been appointed circuit manager for the Academy of Music. He will attend to the Colorado circuit.—The Academy will be closed next week.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Ford's Opera co. three nights to crowded houses; nothing booked for week of 21st.

Foster's Zoo (Ned Foster, manager): Same as last week. Rooms to Rent comb. play a short engagement next week.

The National (Mike Goldsmith, manager). No change in programme.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Faust, given for the benefit of the Yale Navy, 14th, 16th and 18th, was not a financial success. A large amount of money was taken in; but the expenses were enormous for an amateur performance, being between three and four thousand dollars. As it was an unusual production, and because it is rumored some of the principals may appear as professionals during the coming season, I will give the cast: Margherita, Mrs. Georgie Robertson; Siebel and Martha, Adelaide [illegible]; Mephistopheles, F. F. Bushnell; Faust, Charles [illegible]; Valentine, Mr. Knowlton, and Wagner, Mr. Woodward. A. Dubreul, as stage manager, added the most to the play, the stage dressing being the best part of the performance. Prof. F. G. Shepard, who has charge of the musical interests of the college, was director.

New Haven Opera House (Palmer and Ulmer, lessees): Mr. Palmer's '49 co., so well-known here, came again 19th, and gave two fine performances to large audiences. As matters now stand, this co. is the only one which will again play '49. Roland Reed returns in Cheek 26th.

Arena: Forepaugh's Circus showed twice 19th to crowded tents; probably 12,000 people were present. Barring one or two acts, the programme was rather tame.

Items: Resident Manager Ulmer is an ingenious man. He is now full of a new scheme—that of organizing a New Haven Ideal Opera co. from the same class as the Boston Ideals are drawn, and managed in about the same way. Surrounding towns contribute members of the co., which will at first cater to Connecticut audiences. It is a reasonable scheme, and we hope it will bring him wealth.—The New Haven *Sunday Union* has several columns of gossipy dramatic matter, some of the choicest clippings from THE MIRROR adding to its items in a considerable number. Sometimes THE MIRROR is credited for them, sometimes not.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): As an acknowledgment of his good management in the past season, it has been decided to give Manager Delevan a benefit, with standing room only—which Meriden can do. He has made arrangements with the star of the closing night of the season. Mlle. Rhea for June 4. The play is not as yet announced.

Arena: Forepaugh's Circus 18th, gala day, thousands under canvas.—Frank Keich, advance of Doris' Circus, was in town 16th, making arrangements for his show in June.

TORRINGTON.

Opera House (Smith and Matthews, managers): The Palmer and Ulmer co. 18th in '49 to a large and highly pleased audience. The co. close season 25th at Providence, R. I., Messrs. Palmer and Ulmer having secured a lease of the New Britain (Conn.) Opera House, will play first-class attractions only.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The only attraction of the week was Mrs. Langtry in Pygmalion and Galatea. The audience, which was large, was divided in opinion; but it was generally conceded that she was a beautiful woman and a pleasing actress of ordinary power. She was generously encored, and was called before the curtain after the second and third acts. The support was, on the whole, good.

American Theatre (W. S. Ross, manager): This house was opened afternoon and evening of 18th, when Manager Ross was tendered a benefit. Large houses at both performances. The house is now closed for the season, which has been a very successful one. Manager Ross has left for Chicago, where he will spend the Summer.

DAKOTA.

FARGO.

Opera House (A. S. Capehart, manager): The McAllister Dramatic co. appeared in States Evidence, 11th; Millionaire's Daughter, 12th; Sea of Ice, 13th, with matinee; large and delighted audiences.

Coliseum Theatre (W. H. Davenport, manager): Good business. Arrivals: Mollie Barry, Bella Gray, Frankie Sidney, Blanche Granger, Ed Logen, M. E. Hanley, Charles Gear.

Item: THE MIRROR is the favorite dramatic journal in the great Northwest. It is on sale at Polk's and at Tuthill and Hunter's.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): R. S. Downing and Katherine Rogers, in Lady of Lyons, Pygmalion and Galatea and Ingomar, deserve small houses, 16th, 17th and 18th. Washington Operatic Association sing Pinafore 25th and 26th for Sam Kinsley's benefit. Lawrence Barrett Club present David Garrick and Mr. and Mrs. Peter White 28th.

Ford's Opera House (John T. Ford, manager): The Baltimore Amateur co., in Iolanthe, 14th, for Manager Ford's benefit, drew large and fashionable audience. The performance (variety) for benefit of house employes was quite successful.

Theatre Comique (T. E. Snelbaker, manager): Among the new people who will appear this week at the opening of the Summer Garden are Farren and Ryan, Edwards and Morton, the Franklins, Phil and Emma Sheridan, Annie Boyer and Ray Richards.

Items: Among the new people at the Dime Museum are the Masters Wells, the Holdsworths, Master Doud, Melville and others.—At Abner's, the Oberforscher Tyrolean Concert troupe are the principal features for this week.—At Driver's, the new people are Harry Ricketts, Mr. Sully and Miss Germon.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The ushers took their annual benefit 15th, when Charles A. Gardner played Karl to a large audience. Tony Denier's co. appeared 18th, and the Clayton Ideals, with Sam Lucas, 19th and 20th in sacred concert. June 5, J. H. Freeman, manager of the house, benefits, when Thorne's Black Flag will be the attraction. A Madison Square co. in Esmerelda June 8.

Arena: Barrett and Co.'s Circus 25th.

DECATUR.

Smith's Opera House (F. W. Haines, manager): C. A. Gardner as Karl drew a good house and was heartily applauded. Patti Rosa was also highly appreciated. Rent-Stanley Novelty co., 24th.

Items: Barnum's brigade is billing here for the exhibition to be given at Indianapolis 26th, and an excursion to be run over the I. B. and W. railrord for those wishing to attend.

ROCKFORD.

New Opera House (C. C. Jones, manager): Grace Cartland and co. 16th and 17th in Unequal Match and Adrienne Lecourseur, giving good performances to fair business.

Item: Manager J. P. Norman of the New Opera House died Monday morning, 14th, after several weeks illness. He was one of the oldest managers in the State. He will be succeeded by C. C. Jones, the efficient secretary of the Opera House association.

CONNELLSVILLE.

Newmyer's Opera House (C. W. Porter, manager): Kate Claxton in Two Orphans made her first bow here 12th. Good house. Miss Claxton as the blind Louise made an instantaneous hit. Hereafter she will be a Connellsville favorite.

MOLINE.

Wagner's Opera House (W. F. Cram, manager): A fair house greeted Esmeralda co. 17th. Rain kept many away. Annie Russell (Esmeralda) is a charming little actress.

INDIANA.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Robson and Crane will be at this house 23d and will produce Sharps and Flats. This will be the third appearance of this jolly couple this season, and they will doubtless, as on former occasions, have an overflowing house. The Rentz-Stanley comb. will give a single performance, 21st.

English's Opera House (Will E. English, proprietor): Baylies and Kennedy's Bright Lights, a company of variety people, will hold the boards the entire week. The company includes some of the best talent on the variety stage.

Park Theatre (Dickson and Gillman, proprietors): Ida Siddons' Mastodons opened a three nights' engagement, 17th, to an audience that filled the house from top to bottom. The performance was of average merit, some of the specialty features being unusually bad and some quite clever.

Zoo Theatre (Gilmore and Dickson, proprietors): A fine list of attractions will be presented this week. The bill includes Murry and Murphy, Electric Quartette, Mason and Ralston, Charles A. Loder, Kennedy and Rice, Healey and Sanders, Ed Kelly, Ida Bertha and Minnie Robinson.

Arena: Barnum and Jumbo, the best advertised couple in the world, will be here 26th. The billing is the most extensive of any show that has ever visited us; and this, with the announcement that this is Jumbo's farewell tour, will insure a big crowd.

Items: Mrs. Leon Bailey, of this city, has gone to Chicago, when she begins an engagement Wednesday evening with the Church Choir Opera co. She takes the leading contralto parts. Mattie Ferguson is resting here at the Hotel Bates. She will spend the Summer in study, and will make her debut in comic opera next season.—Al Lipman will take a company of his own on the road immediately upon the close of Robson and Crane season. May Henry will be the leading lady.

WINONA.

Philharmonic Hall (Grey and Russell, managers): Thomas W. Keene, 11th, in Richard III. Large house and good satisfaction. Haverly's Minstrels, 24th.

CRAWFORDSVILLE.

Opera House (—— Voris, manager): Amusement matters have been light here for past three weeks. Havlin's Fogg's Ferry, 24th, 25th and 26th.

Items: Manager Voris is contemplating some radical improvements at the old Opera House during the Summer.—An effort is being made to form a co. for the purpose of building a new Opera House—something that is badly needed, as any travelling co. can testify.

ANDERSON.

Arena: Barrett's show came 17th to good audiences.

afternoon and evening, and gave very satisfactory performances.

GREENCASTLE.

James Barrett's Circus appeared 18th to very large audiences, and gave entire satisfaction.

IOWA.

DUBUQUE.

Theatrical items at present very scarce. Carrie Swain [illegible]. The Musical Festival bids fair to [illegible] very large audiences, as it is anxiously looked for. The seats are all sold. Will present Haydn's Twelfth Mass and Handel's Messiah 23d, with miscellaneous selections for matinee. Tony Denier's Humpty Dumpty co. comes June 13.

Item: Dave Kennedy has just returned from Winona, Minn., after completing arrangements with J. H. Smith of Winona to organize a strong New Orleans Minstrel party.

CHARITON.

Opera House (——, manager): Hyer Sisters, 14th, played to a good house and gave good satisfaction. This troupe is a favorite with us. No other dramatic or musical events this week, save local entertainments.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): The funniest and most enjoyable entertainment we have ever had in this city was Harrisons' Photos 13th. It is a take-off or, rather, burlesque on heavy stage business. The house was crowded, and from the opening to the close the audience was kept in one continual roar of laughter. Robson and Crane to large house 18th; Ford's Comic Opera co. 23d and 24th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Kiralfys' Black Crook, under the management of Brown and Huntley, played 14th to good business, it being their second appearance this season. The co., taken as a whole, is good, but the ballet is very weak and needs replenishing badly. Miles. Bonfanti and Ornati sustained their well-earned reputation. Nellie Brooks has been added to the co. since they were here last. She created quite a favorable impression. She is a nice singer and a pleasing actress. Nothing booked for the remainder of the week. The attractions ahead are Theodore Thomas 22d and 23d; Cole's Circus 25th; Ford's Opera co. June 1; Naiad Queen 13th, 14th and 15th; Chicago Church Choir co. close our season.

BURLINGTON.

Grand Opera House (George A. Duncan, manager): An excellent concert organization, comprising the leading members of the late Church Choir Opera co. of Chicago came 10th and gave an exceptionally fine musical entertainment. Spare attendance. Jessie Bartlett-Davis figured as the star, and did a commendable share of the work. She is a contralto of more than ordinary ability. The singing of the Chickering Quartette was a feature of the programme that was greatly admired. Ilonka de Ravasz, a Hungarian pianiste of recent importation, is with this co. Her fine performances on the piano forte were worthy of the high character of the entertainment. The co. is under the management of Will J. Davis, of Chicago, who is now organizing an opera co. with these people as a nucleus. He will begin a Summer campaign about June 1. Harrisons' Photos played a return engagement 17th and delighted a large audience. Ford's Opera co. give Iolanthe and Merry War 30th and 31st.

KANSAS.

FORT SCOTT.

Davidson's Opera House (W. P. Patterson, manager): Cora Van Tassel, supported by Edwin Young, had light business, 17th, in Hidden Hand. They gave fair satisfaction. Nothing booked.

Item: The prospects are that the Opera House will undergo much-needed improvements during the Summer.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Gold Hunters of the Black Hills, 12th, in their new frontier drama. The co. embraces eight Navajo Indians, who give a creditable entertainment. The Damrosch Orchestra, 26th, is the next attraction.

Topeka Opera House (L. M. Crawford, manager): Robson and Crane, 14th, in Two Dromios, to a good house. The performance was highly satisfactory in all respects. Haverly's Minstrels, 16th, came with a rainstorm, as usual, but had a crowded house nevertheless. It seems that a minstral co. will bring us rain when Tice, Vennor or the Chief Signal Officer utterly fail.

LAWRENCE.

Bowersock Opera House (W. F. March, treasurer). Robson and Crane, 15th, to well filled and appreciative house. Elliott Barnes' Summer Boarders, June 1; Harry Webber, in Nip and Tuck, 18th.

KENTUCKY.

LOUISVILLE.

Uncle Tom at Macauley's to small business, and the Rentz-Santley co. at the Buckingham to fair. The Democratic Convention brought a large crowd to the city; but they were too much excited over politics to attend the theatres. The Wilbur Opera co. next week will probably close the season.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The Grattan Society gave Boucicault's Shaughraun to large houses, 14th and 15th. Stratton's opera of Genevieve was a small attraction 16th and a failure financially.

Lyceum (Fred Mortimer, manager): Owing to the non-appearance of several new stars advertised, the bill offered this week was small; but Alice Sherwood and Carrie Wilbur are great favorites, and business was better than was expected.

Items: Tom Thumb at City Hall, 25th and 26th.—Manager Curtis has been in New York the past week.—The Festival Number of THE MIRROR was eagerly sought after and many copies were sold. It was pronounced by all to be one of the finest exhibitions of journalistic enterprise ever seen here.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hackett, manager): Two good attractions the past week to only fair business. Rhea made her first appearance in this city 18th, as Beatrice in Much Ado About Nothing. She looked and acted the character to perfection. The audience was very cold toward the lady until the third act, when she was recalled twice. The support is excellent. William Harris makes a fine Benedict and Owen Terree a fair Leonato. W. G. Reymer's Don Pedro and Eugenia Lindeman's Hero are worthy of mention. John T. Raymond has never been popular in this city, and with advanced prices his engagement 19th was only fairly successful. His new play, In Paradise, is the best he has ever had, and gives him an excellent opportunity to display his talent. Harry Pierson, John Marble, Stella Boniface and Lizzie Cresse were good in their various parts.

Items: It is the intention of Manager Dickson to close Raymond's season June 9th; but if the weather is cool he will play him through Canada until July 1.—Dr. Heidemann's Museum, which closed a successful season in Providence 19th, is announced for this city at an early date.—Forepaugh's advance agent is working the press good style. His show comes June 13.—John T. Raymond has soured on this town, and tells me that he will never visit it again professionally.—Lizzie May Ulmer will make her fourth visit here this season, appearing 30th in '49. The regular season closes on that date.—I enjoyed a half hour's chat with Rhea after the performance, and found her very charming in conversation. The lady is much interested in anything pertaining to the American stage, and speaks very feelingly of the kind way in which both the press and public have treated her. The Dramatic Festival, she thinks, was a magnificent affair. The numerous floral gifts which she received have all been photographed as a remembrance of her engagement. Her season closes June 9, after which she will spend a short time visiting friends at Newport and Saratoga. The greater part of the Summer, however, will be spent in study. She informs me that she has five society dramas which have never been played in this country, four of which she will produce next season. Beatrice is her favorite character. John McCullough she considers the best actor and Mary Anderson the best actress in this country. Mlle. Rhea couldn't account for the audience here, saying it was one of the coldest she has played to this season. Wonder what she will say after her Providence engagement? Providence audiences have the representation of being the coldest in the United States.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Manager Bradstreet hands me some very interesting memoranda with reference to his season just closed, extending from about the middle of August, 1882, with Duprez and Benedict's Minstrels as opening attraction, and closing 9th inst. with the Mather engagement. Thirteen first-class cos. were handled, the total receipts of which aggregated over $5,525, showing an average of $425 for each co., which is an item of much credit to the management. Largest house was $702, by Joseph Proctor, in matinee and evening performance. Largest single performance drew $600, and was given by Lotta in Bob. Smallest house, $70, was that of Skiff's Minstrels. Of the thirteen attractions but two played to less than $300, while ran five above $550. The whole number of cos. at the Hall during season (including those played by Bradstreet) was twenty-six. Receipts aggregated nearly $9,000, or about $346 each co., which is certainly a very fair showing for this city. The largest house played to outside of those under Manager B. was that of Kate Claxton's Two Orphans co.—about $440. The smallest—Madison Square Professor co.; less than $100. And now at the finish of this most satisfactory season, it may be a fitting time and place to tender well-deserved thanks to Manager Bradstreet for the many favors shown THE MIRROR. May his future managerial efforts be as amply rewarded as in the present instance.

Items: The city council has made a special appropriation for the overhauling of the scenery in the City Hall, and it is probable that several new sets will be added to the present stock.—The Massasoit House, James Bruce Booth, proprietor, located seven miles from this city, will reopen shortly for the season, and I hope to keep THE MIRROR posted as to the professionals arriving during the Summer.

LYNN.

There has been no attraction of any description, with the exception of a Dime Museum, in our city during the past week. There will be four more attractions before the season closes. I received a "hanger" giving the cast of Smith's Rooms for Rent from A. C. Colburn last Tuesday, and dated May 3. They opened at the Grand Opera House, St. Louis. Edwin S. Ingalls, the gentlemanly representative of the Boston *Herald* for this city, was married on the 12th inst. to Miss Emma E. Dobbins. The happy couple are now enjoying a short Western trip.

SPRINGFIELD.

Gilmore's Opera House (D. O. Gilmore, proprietor): Palmer and Ulmer co. in '49 16th. The playing was excellent and business good. Frank Mayo in Davy Crockett 19th. The usual full house.

Item: The Equine Paradox begin 21st and continues every evening during the week.

MILFORD.

Music Hall (George G. Cook, manager): Joseph Murphy appeared in the amusing drama, Shaun Rhue, 14th, to a medium-sized but delighted audience, whose mirthful mood was dissipated by drenching rain on their way home. Mlle. Rhea is booked for 26th in An Unequal Match, and will doubtless fill the house, as is well known, first-class entertainments never fail to do. Wambold's Amphitheatre, Museum and Menagerie is billed here for 28th.

Items: Several engagements have already been made with leading talent to play here next season, notably, Thomas W. Keene, Margaret Mather, Den Thompson, and Collier's Lights o' London. All of which demonstrates the successful management of Music Hall in the past and guarantees for the future.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Rhea made her second appearance in this city this season, playing The Adventuress, 15th, to a packed house at advanced prices. The play did not please so well as others in which she has appeared. Frank Mayo in Davy Crockett to fair business, 18th.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Large audiences attended the performances given by Prof. Bartholomew's educated horses the past week. A stranger in the city passing the hall after the performances would think from the line of carriages at the door that it was opera night. The ticket speculators reaped a rich harvest.

Item: Walter S. Simons, one of the gentlemanly managers of Music Hall, celebrated his silver wedding Wednesday night and received a large number of valuable presents. Forepaugh's Circus comes 26th.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): The only performances during the week were those of Rhéa, who was greeted with large and fashionable houses each night. She played Adrienne 16th, and gave a splendid performance. The next night she essayed Beatrice in Much Ado, and while it was an admirable rendition, it did not give such good satisfaction as Adrienne. A benefit to Manager Wilkinson will take place 25th, with a good bill. Dan Maguinnis, of Boston, an old friend of Charlie's, will come up, and Charlie himself will give some of his old-time characters. He is sure of a rousing house.

Item: During the season there have been 139 performances at the theatre, and the receipts have averaged largely. It is the best showing of any season.

NEW BEDFORD.

Opera House (Walter Clifford, manager): The only event of the week was the appearance of John T. Raymond, who presented In Paradise. It is not a strong play, but has sufficient funny situations and incidents to keep the audience amused, and affords plenty of scope for the humor of Mr. Raymond. The support was fair throughout. The receipts were nearly $300, which was doing well for the season. Mlle. Rhéa 24th in The Adventuress, and then the season closes.

Items: The Opera House has done a good business under its present management, and closes the season about $3,000 ahead, which will about give a dividend of six per cent. on the capital stock. The success has been due in good part to the judicious measures of the agent, J. C. Orney, who has booked attractions which have in nearly every instance drawn well. The directory will be wise to re-engage him for another season, as he understands his business and has already done much toward booking first-class attractions for the coming year.—The advertising car of Forepaugh's Circus was in town Monday and lots of paper was displayed.—Daniel Howland, trombonist, with Leavitt's Giganteans the past season, has arrived home. He is engaged for another year.—Elmer Cornell, Topsy Venn's husband, has been very ill at Philadelphia, but is convalescent.

TAUNTON.

Music Hall (A. B. White, proprietor): Joseph Murphy in Shaun Rhue, 16th, to one of the largest houses of the season.

MICHIGAN.

DETROIT.

Thatcher, Primrose and West's Minstrels occupied the Detroit the last three nights of past week, and played to a very large business. The performance as a whole was very good, Frank McNish being the star. Catherine Lewis, 24th, 25th and 26th.

The Wyndham Comedy co. played at Whitney's, 14th, producing Ruth's Romance and The Great Divorce Case, to a crowded house. Rose Eytinge for three nights, commencing 24th, to be followed by Barlow and Wilson's Minstrels, 29th and 30th.

Sullivan and Gaylord's Female Mastodons played to fair business at the Park last week. Mason and Griffin's comb. hold forth the current week, to be followed by J. W. Ransone in Across the Atlantic, next week.

Items: C. J. Whitney has leased the Battle Creek Opera House for another year.—N. B. Sheimer, a veteran in the variety business, has succeeded Charles O. White as stage manager of the Park.—John A. Lane and Harry Barton, of the McCullough co., will support Selina Fetter during her Chicago engagement shortly.—G. A. Hough, the veteran actor, will be tendered a benefit at the Detroit on the 30th, by the profession who are Summering here.—Work will shortly be commenced on C. O. White's Grand Theatre, which will be ready for occupancy, it is expected, about the latter part of August.—Bessie Justice, J. P. Slocum, Owen Fawcett and J. W. Power are added to the profession Summering here.—Owen Fawcett opens at Monroe this week in his comedy Dodging, supported by a good co., will make a tour of the State.

IONIA.

Armory Hall (K. R. Smith, manager): Nothing this week. The season has closed. A telegram was received from Henry L. Slayton, manager of the Litta Concert co., stating that Litta was taken sick at Marquette. The co. disbanded. This was a great disappointment to our people, as a great many seats were sold. M. B. Cowles, special agent for Barnum's circus, was in Ionia 16th, making arrangements for billing town and country for Jumbo, etc.

LANSING.

Buck's Opera House (M. J. Buck, manager): J. Z. Little's World played to $400, and gave very good entertainment, 14th and 15th.

ANN ARBOR.

Grand Opera House (A. J. Sawyer, manager): Duprez and Benedict's Minstrels, 14th, were greeted with a good sized audience; but through the liberality of Mr. Duprez and his efficient corps of officers, the receipts amounted to only $225. Fair satisfaction.

MUSKEGON.

Opera House (F. L. Reynolds, manager): Thatcher, Primrose and West's Minstrels, 14th, to good business.

Items: Litta Concert co. have cancelled, as the star is very sick at Negaunee, Mich.—John Fielding opens his new Rink Theatre next Monday.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Thatcher, Primrose and West's Minstrels played a return date, 15th, to large business. This is undoubtedly the finest minstrel co. that ever appeared here, and they may always count on a warm reception. Professor Cromwell, in Art Lectures, 21d, six nights.

Grand Opera House (E. P. Thayer, manager): J. Z. Little's World co. played to fair business and gave a fairly satisfactory entertainment, 18th and 19th.

Items: During the coming Summer, Manager William T. Powers will entirely remodel his Opera House, pulling it down on the ground floor. Many other improvements will be made, and all at an expense of about $15,000.—I will give a more thorough review of this work as soon as the plans are perfected.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Thatcher, Primrose and West's Minstrels, 16th, closed the season with a full house.

Item: Your correspondent has seen the plans for the new Opera House, and does not hesitate to say that they are unsurpassed in the State. The site is to be that of the old Academy. Dimensions of the building, 70x130 feet. Main entrance, 35 feet, consists of four double doors, each door 8 feet wide, opening out. The front of the house consists of the box-office, manager's office, check-room, gents' toilet-room and separate gallery entrance on the left, and ladies' parlors, etc., on the right. The auditorium is approached from the hall by four pairs of double damask hanging curtains, throwing the whole 35 feet open. There are four side exits, each 8 feet wide, and three gallery exits. The whole auditorium will be seated with latest patent folding-chairs. The stage is 50x70, with 10-foot alley in the rear. Curtain 35 feet wide by 28 feet high. The rigging loft will be 40 feet high, with fly galleries, paint-bridge and complete stock of scenery and fixtures. In the gallery will be placed cushioned folding seats. The lobby in front of gallery is 16x45, with cooling rooms, etc. The retiring rooms, ladies' parlors, offices, etc., in front, are as complete as in any metropolitan theatre. The architects are J. B. McElfatrick and Son, St. Louis, Mo. Managers Clay and Buckley are among the largest stockholders, and the house will be included in their circuit.

MINNESOTA.

ST. PAUL.

Opera House (L. N. Scott, manager): Thomas W. Keene, 14th, 15th and 16th, four performances, presenting Richard III., Richelieu, Shylock and Macbeth. Mr. Keene was greeted by large and appreciative audiences. His Richard was a fine impersonation; especially was the scene with Lady Anne finely given and highly applauded. Anna Warren Story's Lady Anne was worthy of praise. F. C. Hagar proved very acceptable in the dual role of Buckingham and Richmond. Mr. Keene's Shylock and Macbeth were admirable impersonations, and were heartily applauded. Constance Hamblin's Lady Macbeth was highly commendable. F. C. Hagar's Macduff was very satisfactory. Mr. Keene's masterpiece, Richelieu, was a truly grand impersonation, especially in the great curse scene. Mr. Keene was called thrice before the curtain at the end of the act. Anna Warren Story admirably sustained the role of Julie de Mortimer. Eugene Moore was an excellent Barradas, and De Mauprat was finely impersonated by C. F. Hagar. Support good. Mr. Keene's engagement proved an artistic triumph and very satisfactory to the St. Paul public. One thing noticeable is that Mr. Keene's intercourse with his co. is marked with that kind, gentlemanly consideration that commands their respect and esteem. The Remenyi Concert co., 17th, drew a large and fashionable audience. This great artist met with a most hearty reception, applause and encore upon encore. Mrs. Jennie Bartlett-Davis (a great favorite in St. Paul) made a decided hit; was greeted with enthusiastic applause, gracefully responding to three hearty encores in succession. The audience was charmed with her rich contralto, especially in her rendition of "O Genevieve!" L. De Celle sang several numbers admirably. Whiteley's Hidden Hand co., 18th and 19th, drew fair houses. Amy Lee, a sprightly little actress, as Archie, the Newsboy, and Capitola, was very interesting and versatile. Dick Oglesby, as Wool, was very good. The play took well with the audience. Co. fair.

Wood's Opera House (Col. J. H. Wood, manager): Joseph J. Dowling, Sadie Hasson, J. D. Clifton, Effie Johns and the regular co. in drama, Tuttle's Ranche, were the attraction week of 14th, drawing good houses entire week. Effie Johns and Robert McNair, stage manager, closed with Col. Wood on the 19th, leaving next day for Chicago. Miss Johns has been a great favorite at this house the past season.

Conley's Varieties (Edwin P. Hilton, manager): Fine business entire week. New faces: Hazel Blake, Alice D'Esteile, Lettia Glenroy, Frank Hassall, James Richmond and Ada Walton. Manager Hilton's benefit, 17th, packed the house. A fine performance was given.

STILLWATER.

Grand Opera House (E. W. Durant, manager): T. W. Keene in Macbeth, 12th, drew a large house, and all were highly pleased with the evening's entertainment. The Swedish Quartette, 16th, were reasonably well patronized. They were in good voice, and gave general satisfaction.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Hess Opera co. 11th and 12th, to only fair business, presenting Iolanthe, Bohemian Girl and Faust. The co. is not so good as last season, and failed to give as good satisfaction. The Mendelssohn Club, assisted by the Remenyi Concert co., gave a very pleasing concert 16th, to a large audience. In spite of the wretched weather, 7th, Keene was greeted by a large and enthusiastic audience. Richard III. was the bill, and never has appeared to better advantage. The audience were very enthusiastic, and recalls were numerous. The stage setting was very fine, and the tent scene the best we have seen for some time. C. H. Smith's Rooms for Rent co. June 8 and 9.

Pence Opera House (Col. J. H. Wood, manager): The Boy Scout was given to fair business the past week. Next week, Nobody's Claim, with Joseph L. Dowling as the star.

Items: Mrs. Gustavus Hall joined her husband here last week.—Manager Conklin, of the Grand, departs for New York and other Eastern cities, next week, to look after next season's bookings, etc.—Clarence Handysides, who was formerly a member of the McAllister co., is now with the Keene party.

HASTINGS.

Music Hall (J. B. Lambert, manager): Mlle. Miska appeared 16th and 17th, in Leonie, the Crown Child, to small but highly pleased audiences. She is a fine actress, and is well supported. She would have better business on a return visit. Oakes Brothers Concert co., 26th.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Robson and Crane appeared 17th, in the Comedy of Errors to very large business. Their make up and acting was very effective, and the large audience was much pleased by the rendition of the comeday. McCaull's Opera co. appeared 18th and 19th, in Queen's Lace Handkerchief and Merry War, to packed houses. This is the second visit of this co. this season, and it is voted by the public as the best opera co. that has appeared here. Their work is certainly very thorough, and the chorus singing very fine.

Items: At Turner Hall a very satisfactory representation of Allesandra Stradella was given, principally by local artists, assisted by several professionals from abroad. Business large, and the affair was such a success that it will be repeated 21st. At the Comique and Coliseum the bills are only fair this week, although business is good. The reception to Carleton and Perugini, 18th, by the Opera Club, was a very successful affair, and was very largely attended. The original opera An Artist of Flanders, by Abram Kimme, of this city, was given by a local cast with considerable success, 10th. The music is very pleasing indeed, and was rendered well. The costuming and scenic effect were also very good.—Joseph Cook lectured, 14th, to very large business.—Joseph Smith of St. Joseph, formerly on the staff of the *Journal* here, is to be local manager of the Gillis Opera House in this City.—Theodore Thomas arrived 18th, and is superintending the preparations for the Musical Festival, 21st, 22d and 23d.

LOUISIANA.

National Hall (J. H. Gaston, manager): Haverly's New Minstrels (Kit Clarke, manager), gave an excellent performance to a good house, 11th. They have several good specialties. Harry Webber, in Nip and Tuck, delighted a good audience, 16th.

Item: The new Opera House, being built by a stock company, is getting along nicely, and when completed will offer extra inducements to good dramatic, operatic and minstrel cos. This is a safe town for a good attraction.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Craig, manager): Joseph Cook lectured to standing room only, 15th, under the auspices of the Y. M. C. A. Haverly's Minstrels to good business, 17th Dr. Leopold Damrosch's New York Orchestra, with Isadora Martinez as prima donna, 25th. She is a favorite here, her Martha being the first ever given to a St. Joe audience. Our Summer Boarders, 29th; Tony Denier, June 2; Saengerfest, 14th, 15th, 16th, 17th and 18th. Kate Espy, a former St. Joe lady, is the prima donna. Home entertainments, 19th and 20th; Haverly's Mastodons, 22d. This ends the season.

Hash: Manager Craig left on the 16th for New York City, where he will remain for one month to negotiate for attractions for his three opera houses, located in Kansas City, Topeka and St. Joseph.—George C. Smith, your former correspondent here, has been appointed manager *pro tem* of the new Gillis Opera House, at Kansas City, by Manager Craig. THE MIRROR is always at home at Ernst and Brill's.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): The Harrisons, the cleverest people in their line on the road, gave a most enjoyable entertainment to a large house, 14th. The McCaull Opera co. gave The Queen's Lace Handkerchief to a packed house 17th, on their return from the Coast. Hundreds were turned away; but of those weo succeeded in getting in, not one went away without congratulating himself on his good luck. The Cody-Carver Wild West co. show meant to have opened yesterday, but the rain fell in torrents all day, and the entertainment, being an outdoor one, was postponed till 19th. They are all here and ready, and will have a tremendous crowd at the opening.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The only attraction this week was Frank Mayo in Davy Crockett to a fair and well pleased audience. His support was excellent.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Bennett L. Matlack, in Hamlet, 14th, to rather poor house; Harry A. Donnelly, of this city (first appearance), as Horatio. Carncross' Minstrels 25th.

Grand Central Theatre (John Winter, manager): Crowded houses past week. New attractions: James Neary, Geyer and Mackie, Amy Nelson and Saunders and Bedell.

JERSEY CITY.

Academy of Music (Theall and Williams, managers): Mrs. Langtry, in Galatea, did big business 14th, playing to a $1,300 house. That is "what's in a name." Bessie Byrne comb., in Led Astray, had only fair houses. Deserved better. Well dressed and did very good work. House closed week of 21st; Thatcher, Primrose and West June 1 and 2.

Aberle's Theatre Comique (Jac. Aberle, manager and proprietor): This house has been doing a good variety business for some time with The French Spy, the Ford Brothers, A Black Game and Life in New York; Muldoon's Picnic is the present card.

Item: The lease of the Academy expires in August, from which time the house will be taken for a term of years by James W. Wakefield, advertising agent for present lessees.

NEWARK.

Langtry appeared at the Park Theatre 15th in The Honeymoon. Receipts, $1,800. The lady came by the Erie Railroad, and kept the audience waiting until 8:45. Brooks and Dickson's Romany Rye co. held the Grand Opera House for the whole of last week to big business.

Coleman's Si Slocum co. is at Waldmann's this week. Mr. and Mrs. Geo. Phillips are doing Under the Gaslight at the Atlantic this week. Sully and Germon and Mlle. Lavenia do the olio. H. M. Pitt's Caste co. will appear at the Park on June 1 and 2. Haverly's Minstrels will appear at the Grand Opera House 28th.

Newark Lodge No. 21, B. P. O. E., are arranging for a benefit to take place some time next month.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): On the evening of May 15 and 16 the Madison Square co., headed by C. W. Couldock, presented Hazel Kirke for the second time this season. This return engagement was of unusual interest, as it served to introduce, in a professional capacity, Carrie Turner, of this city, in the title role. Miss Turner has been upon the boards but little more than a year, yet in that limited time she has accomplished much that is creditable, and more than could reasonably be expected. Her manner and voice are pleasing, and her action such as to lead us to expect brilliant results in the future. The remaining members of the co. were good without exception, and each representation of the play was greeted with a large and appreciative audience. The theatre was again taxed to its utmost capacity 17th, the occasion being the annual testimonial to Treasurer C. K. Hastel. Ranch 10, by Harry Meredith and co., was presented in good style. It was a return engagement, and continued during the remainder of the week.

Music Hall (George E. Oliver, manager): Closed, and no announcements.

Levantine Theatre (F. F. Levantine, manager): The Mary Ann Kehoe comb., led by Maggie Cline, was the magnet which drew the lovers of variety to this theatre in goodly number during the week ending 19th. For the current week an inviting programme is promised, and on Thursday evening a host of volunteers will assist at Treasurer George E. Wallen's benefit.

ROCHESTER.

Grand Opera House (H. P. Lehnen, manager): The Ranch 10 party occupied the boards 14th, 15th and 16th, to good business. Mattie Vickers, supported by Charles O. Rogers and co., drew medium houses 18th and 19th. Miss Vickers is a fine soubrette and would show to good advantage in a play suited to her particular school of acting. She has a sweet though not strong voice; but her dancing and imitations were most favorably received. Charles Rogers is a hard-working comedian and rendered efficient support. Nothing booked for this week except local talent.

Corinthian Academy of Music (Arthur Leutchford, manager): Mestayer's Tourists attracted large audiences 17th and 18th. This co. has been strengthened by the addition of Mr. and Mrs. George Knight, who made the most of the characters they assumed. Minnie Hauk 26th.

Item: Messrs. Simmons and Holloway, treasurer and programmer of the Grand, are up for a benefit, when no doubt the house will be crowded with the friends of these popular and courteous gentlemen.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Tourists, 14th, 15th and 16th, proved attractive enough to draw very good houses, and, as usual, sent them home happy. Barlow and Wilson, the latter half of the week, were only fairly patronised. They have a very good minstrel troupe and should have drawn better. Mattie Vickers opened in a Tramp's Daughter 21st, and is followed by Augustin Daly's 7-20-8 the 24th, 25th and 26th. Tony Pastor winds up the season at this house 29th.

Wahle's Opera House (Emil Wahle, manager): My telegram last week covered the only night this house was occupied—14th, with Dr. Damrosch's successful concert. Jumbo Davis appeared 21st and 22d.

St. James Hall (Thomas Carr, manager): The Ford-Belmer co., week of 14th, drew very slim audiences.

The Adelphi (Joe Lang, manager): Ransone's Across the Atlantic comb. last week brought but fair houses. The present week occupied by Davene's Allied Attractions, who are doing a big business.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): The Maple City Philharmonic Club sang Pirates of Penzance 22d and 23d, to good houses. Camilla Urso Concert co. gave an entertainment that was both pleasing and profitable, at the R. R. Y. M. C. A. rooms, 16th. She was much liked. The Tennesseeans, a colored concert co., bawled themselves hoarse, and their audience wild, at the Baptist Church, 17th.

Arena: Doris' show, with a "grand pageant of golden glitter," only equalled in length by the title of the concern, comes 26th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Madison Square Hazel Kirke co., 17th, to a fine house and fine performance. Manager Sweet has a testimonial 23d, given him by Frank Luckey and members of the Florence troupe The play given will be The Lady of Lyons, in which Mr. Luckey assumes Claude Melnotte. The indications are that he will have a rousing house.

Arena: John B. Doris' circus June 12.

OLEAN.

Opera House (Wagner and Reis, managers): Wilbur Opera co. in Iolanthe 15th to a small but appreciative house. The rendition was very well given, considering the short time that the co. have been playing it.

Knights of Honor Hall: Prof. Locke Richardson, Shakespearean impersonator, to a good audience, for benefit of Library, 18th.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Hanley's Squatter Sovereignty co. 17th to a poor house; co. good.

CANANDAIGUA.

Arena: Nathan's Circus 28th; Doris' June 1. There is considerable rivalry among the billing brigade. Doris' agent was the first to arrive, and had nearly all the windows filled with lithographs when Nathans' men followed in his wake, offering twice as many comps if the former's printing was taken down and his put in its place. Then, to cap the climax, Forepaugh's agent went one better. Thus the matter stands.—Nathan's, Doris' and Forepaugh's bills are in the same windows.

TRUMANSBURG.

Opera Hall (Buckley and Gregg, managers): Camilla Urso 13th. to largest house of the season. Audience delighted and charmed. Every member of co. responded to enthusiastic encores, Mme. Urso being repeatedly recalled.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Hanley's Squatter Sovereignty co. 18th, to only fair house. Collier and Rice's Opera co. presented Iolanthe for first time here 19th, to large house. Ida Mulle as Phyllis, Arthur Wilkinson as Lord Chancellor and W. H. West as Strephon gave excellent satisfaction. Mr. Wilkinson and Mr. West were entertained by and made many friends among the Cornell University students.

TROY.

Griswold Opera House (S. M. Hickey, manager): The only attraction the past week was given 18th and 19th by a Madison Square Hazel Kirke co. to good attendance, especially at matinee. Carrie Turner, of Albany, did nicely as Hazel, and won the admiration of many Trojans. Mr. Couldock was perfect as Dunstan Kirke. In fact, the whole co. were good, as the manifestations of the audiences testified. Managers Hickey and Soulier's benefit, 21st, was a good one. Daly's 7-20-8 was presented. The week closed 24th, 25th and 26th with M. W. Hanley's co. in Squatter Sovereignty. This virtually closes the season here.

Rand's Opera House (G. Rand, manager): The Boston Opera co., which presented the comic operetta, Betsy Baker, 18th, were not a success. Manager J. H. McGrath receives a testimonial benefit 24th, when Ranch 10 will be presented. Same play remainder of week. This gentleman should be well remembered, as no doubt his many friends will testify by their presence. This closes season at this house.

Grand Central Theatre (P. Curley, manager): Business good. Most of last week's attractions hold over, with the addition of Leslie and Wilson, Dick Hume and Jennie Lindsay, Pauline Batcheller and Billy Wilcox.

LOCKPORT.

Hodge Opera House (James H. Staats, manager): Rice's Comic Opera co., in Iolanthe, 14th, played to good house and gave good satisfaction. Jumbo Davis appears 23d; Esmeralda, 25th.

Arena: Doris' Circus, 30th; Nathan & Co.'s, June 4.

SCHENECTADY.

Union Opera House (E. W. Moore, manager): Phillips Brothers comb. to a very light house 15th; cause, absence Phillips Brothers; entertainment lighter than the house. Harrison's Temperance drama 17th to a good house. The Mozart Orchestra furnished excellent music. The principal attraction of the week was Jennie Calef and Waldron's M'liss comb. This was their second appearance this season; consequently they drew only a fair-sized house. Miss Calef's support was excellent, C. W. Charles especially. Andrew Waldron is one of the most gentlemanly managers I have ever met. Minnie Hauk's Opera Concert co. 29th; Young Mrs. Winthrop 30th. House closes June 1. Open for the Summer season to local managers.

AUBURN.

Academy of Music (E. J. Matson, manager): Squatter Sovereignty, by M. W. Hanley's co. 18th. A full house splendidly entertained.

Arena: Nathan and co.'s Circus 26th. O'Brien's June 5.

ELMIRA.

Opera House (W. E. Bardwell, manager): Squatter Sovereignty was greatly enjoyed by a good house 18th. Collier and Rice's Opera co. in Iolanthe to fair business. The acting was good, singing mediocre. The female members of the co. are young and good-looking, but the male portion is quite the reverse. Langtry 24th; Robson and Crane June 1; close of our season.

Items: Two New York sharps, calling themselves Carrie Brothers, organized a specialty co. [illegible]

SALAMANCA.

Opera House ([illegible], manager): Mattie Vickers in The Tramp's Daughter 19th to good business. [illegible] L. Rodgers, as Dick Walton, did good work. [illegible] as Mrs. Dudley, was fine; in fact, the whole co. was good. John C. Walsh is with the party as advance agent. A packed house is sure to greet The Tramp's Daughter if she comes again.

OHIO.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Professor E. G. Johnson, the mesmerist, held forth to very slim houses all the week. The entertainment seemed to give satisfaction.

Arena: The Barnum show gave the [illegible] most satisfactory performance ever given here under canvas, 17th. The seating arrangements were [illegible] as at any opera house, and the attendance was over 12,000 at each performance.

Items: Thatcher, Primrose and West's Minstrels will be at Comstock's 29th.—[illegible] has been engaged for Lawrence Barrett's co. next season.—John Moore has withdrawn from the [illegible] and come home to stay. [illegible] place.—George A. Baker has been engaged by J. W. Collier to play Harold Armitage in Lights o' London next season.—Thanks to R. S. Thomas, [illegible] agent, for courtesies shown THE MIRROR.—The [illegible] Press Club go to Cleveland 30th, and give three entertainments under the auspices of the Cleveland Press Club.—Frank Comstock has returned from New York.

DAYTON.

Music Hall (Larry H. Reist, manager): Matters theatrical the past week have been of small importance. The past successful season is, to all intents and purposes, at an end. The hall has been closed the past week for the first time since the opening of the season, with the exception of Manager Reist's benefit, [illegible] The Black Flag, but few if any attractions will be presented until Fall.

Arena: Barnum and Jumbo were the first to pitch canvas here this season, and on the 19th were visited by fully 15,000 people. The show is first-class in every respect, and gave the best of satisfaction. The evening performance was cut to a half-hour's duration, on account of the rain.

Items: Thomas F. Shea, business manager for Robson and Crane, was in the city last week, making arrangements for their appearance at Manager Reist's benefit.—The Dayton Philharmonic Society sang Mendelssohn's grand oratorio, Elijah, in Middletown, 18th, to a large and highly pleased audience.—The Davene comb. passed through this city, 13th, by special train, en route to Pittsburg.—Manager Reist will soon become a vet, and take quarters at the Home during the season at Memorial Hall.—Harry long, the leading leaper with Barnum, is a Dayton boy, and his reception here was a most hearty one.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): Prof. Morris' Dog Show, 16th and 17th, to crowded houses. This troupe is the best of its class Urbana has ever seen. This closed the regular season with us.

Item: P. R. Bennett, Jr., proprietor of Bennett's Opera House, left for New York on the 21st, where he will spend six weeks booking for his circuit.

LIMA.

Faurot's Opera House (George W. Williams, manager): F. B. Warde, 15th, in Richard III., to medium but enthusiastic audience. Co. good. He was called before the curtain twice. T. P. and W. Minstrels, 22d, to good house. Robson and Crane, 25th.

Items: F. B. Warde closed his season here. He goes to Brooklyn, and the co. to Hot Springs. Anna Boyle, of the co., was taken ill with nervous neuralgia at the depot after the performance and left for Cincinnati.

CANTON.

Opera House (Louis Schaefer, proprietor): C. B. Bishop, in Strictly Business, 16th, to a fair-sized but very much pleased audience. Nothing booked.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Kate Claxton, supported by Charles A. Stevenson and her own co., in The Two Orphans, closed a fair week's business, 19th. C. B. Bishop, in Strictly Business, opens 21st, for the week.

Library Hall (Fred A. Parke, manager): Jose L. Carncross' excellent minstrel party played to good business last week. Hearts and Hampers, 21st, week.

Academy (H. W. Williams, manager): The Davene comb. played their third engagement at this house during the past week to good business. Newell and Scott's Comedy co., 21st, week; Kennedy Brothers and Boyle's Bright Lights co., 28th.

Museum (P. Harris, manager): Business still continues good. The attractions announced for the coming week are: Lizzie Sturgeon, Gracie Emmett and Harry Graham.

Items: Harry Ellsler is to have his benefit at the Opera House to-morrow evening, 21st. The indications are that there will be a large attendance.—Haverly's Minstrels will be at the Opera House shortly.—John Kinlan leaves for the oil country during the coming week.—Smith's Double Uncle Tom party that was to be at the Opera House, week of 28th has disbanded.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Rip Van Winkle, with Robert McWade in the title role, 17th. His support is good, and a large audience were well pleased. The season will close with Rice's Opera co. in Iolanthe, 25th.

Items: Mr. McWade informs your correspondent that he had a very successful season of thirty-five weeks, which closed at Wilkesbarre, 19th. Will open the coming season Oct. 1, in his new play, at the Grand Opera House, Cincinnati, under the management of R. E. J. Miles. Will run his new play during the season in connection with Rip Van Winkle. Mr. McWade is a very courteous gentleman, and speaks of THE MIRROR as the professional paper.—Manager Aschbach has secured the Jersey Lily for two nights in October.

ERIE.

Park Opera House (William J. Sell, manager): Nothing the past week. Jumbo Davis, 25th; Robson and Crane, 30th.

Arena: John B. Doris' Circus appeared 19th, to large business, giving an excellent show.

MEADVILLE.

Opera House (H. M. Richmond, manager): The Wilbur Opera co. gave their fifth performance in this city during the season by singing Iolanthe, 16th. The house was packed, but the performance did not bring forth the applause and enthusiasm of their previous efforts. The chorus was decidedly weak, and the co. needs strengthening. It pays Mr. Wilbur to bring good people here, as poor houses are unknown to him in Meadville.

Item: Charles Needham, advance for Langtry, was in town last week.

TITUSVILLE.

Academy of Music (R. H. Barnsdall, manager): Mattie Vickers' Comedy co., 16th, in The Tramp's Daughter, to a fair house. Mattie Vickers and Charles Rogers made a good impression. The rest of the co. was good, bad, and indifferent. This will about close our season, which has been a poor one, owing partly to the destruction of our opera house by fire.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Wilbur Opera co. 14th, in Iolanthe, to a large, refined and enthusiastic audience. Misses Samuels, Hall, Powers and Kinvin and Messrs. McCollin, Conly, Brand, Chapman and Newborough deserve special mention. They were greatly encored. Co. good throughout. Muldoon's Picnic, 17th; good house.

Items: A. W. F. MacCollin, a resident of our city, when he made his appearance was received with thunderous applause.—Muldoon's Picnic co. will reorganize 21st, in Pittsburg, another year.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): Robert McWade closed the season here on the 18th, with Rip Van Winkle, to fair house. McWade appreciated, but not so his support. Bob should have a better manager.

Item: The contract has been awarded for the erection of a new Opera House here, and work will be begun soon.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

[illegible]

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by The Mirror Newspaper Company, Proprietors.

HARRISON GREY FISKE, . . . EDITOR

SUBSCRIPTION.—One year $4; Six months $2. [illegible]

THE MIRROR is supplied to the trade by all News Companies.

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THE NEW YORK MIRROR,
Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second class.

NEW YORK, - - - MAY 26, 1883.

MIRROR LETTER-LIST.

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Booth, Edwin
Booth, Edwin, Manager of
Blake, Russell Charles (2)
Barton, J. O. (2)
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Bunn, John W.
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Clarence, T. P.
Curtis, M. B.
Coburn, S. K.
Clayburg, Mr. (2)
Campbell, Norman
Coleman, J. J.
Cook, Charley
Childs, Nat
Delaro, Elma
De Vernon, F.
Dunbar, Geo. B.
De Phillips, Mme. Laura
Dalby, Fred
Durant, J. H.
Douglas, Annie
De Lorme, Harry
Emmet, J. K.
Eytinge, Rose
Florence, Helen
Frank, Joseph
Fulford, Mr.
Gilbert, James M.
Gilbert, J. H.
Guinness, Chas. M. (3)
Guy, Geo., Sr.
Goodwin, Nat
Gill, Wm.
Goodwin, Mira, Miss
Gardner, Frank R.
Hennig, Mr. F.
Hicks, L. P.
Hayden, W. R.
Harrison, Louis (2)
Herne, James A.
Howard, Charles L.
Hill, J. M.
Hall, G. F. Mrs. (2)
Havelin, H.
Hotto, Harry
Hauk, Minnie
Hickey, J. M. (3)
J. K. Emmet's Fritz comb.
Kayne, Mrs. E. M.
Kilday, Mr. Frank
Kiralfy, I.
Keene, T. W. (2)
Kiralfy Brothers
Le Grand, Eugenia
Lieb, Beatrice
Lael, Frederick
Legion of Honor
Leffingwell, Miron (13)
Lawrence, Geo.
Logan, Anthony
Hogan, Louis
Hennessy, Jas. W.
Harris, Frank
Morrison, Lewis (2)
Mackey, Jno.
Mordaunt, Prof. Frank
Moore, Miss Georgia
Mowrey, Harry A.
McDonough, T. V.
Melville, Edith
McDonough, F. V.
McCullough, E. J. (2)
McGuire, J. C.
Mitchell, Mme.
Modjeska, mgr.
Magee, W. J.
McAuley, B.
Melville, Wash.
Nugent, J. E.
Ogden, Josh
Oaton, Miss C.
Owens, J. W. (2)
O'Neill, Mrs. Amelia
O'Neill, Mrs. Ritta.
O'Neill, James
Poullain, L. N. (2)
Phelps, A. R.
Pindell, W. H
Post, Lilly
Paine, Adele (2)
Priest, Lizzie
Padden, G. E.
Quimby, E. S.
Quinn, T. F.
Robson, S.
Richaby, John (2)
Renard, Rachel
Rich, H. W.
Rankin, McKee
Rogers, Katherine
Ross, Willis
Smith, Harry A.
Stafford, William (3)
Stoddard, Alonzo
Sternberg, Constantin
Shattuck, Lillian B.
Schwab, F. A.
Stockton, Ella
Shimer, N. B.
Schaefer, C. G.
Stroffen, F. D.
Strang, Wm.
St. Quinten, Miss (4)
Stone, E. S.
Taylor, Howard
Tayleure, C. W.
Thorne, Mrs. Chas. R., Jr.
Thompson, Denman (3)
Thatcher, Primrose & West
Thompson, Charlotte
Tillotson, J. K. (2)
Trimble, Miss
Vining, Miss Minnie
Weeks, Geo. (4)
Washburne, Mr.
West, Chas.
Warde, F. B. (2)
Wingfield, John
Wilson, Francis
Wilson, G. H.
Wells, Grenard (2)
Wolfsohn, Henry
White, Miss Villa
Waldron, Andrew
Watkins, Chas. A.

**** *The New York Mirror has the Largest Dramatic Circulation in America.*

Decoration Day falling on Wednesday, we shall be obliged to send our Correspondence pages to press at an earlier hour than usual next week. Correspondents will therefore mail their letters so as to reach this office on or before Monday night.

Incongruities.

Why will women of cultivation persist in wearing diamonds in the morning? What can be more absurd than to see a lady out in the fields in broad daylight with bare arms and a train. And yet we have seen actresses of talent in leading theatres under responsible managers, and in civilized countries, do both!

We have also seen utility actresses, whose maximum salary was not more than fifteen dollars a week, wear solitaire earrings of great price, careless of the fact that all the world is aware how great the price really is. Once in London town, a manager who was about to play Emmet in Fritz, and needing a girl to play the Irish orange girl in the Castle Garden scene, engaged a very dashing young lady, who came to the theatre in a brougham with a coachman in livery and a cockade in his hat!!—lapped in sealskin and glittering with diamonds—for the modest honorarium of one pound sterling weekly. And that same young person, when informed that she could not be permitted to wear her two-hundred-guinea diamond solitaires while vending of oranges on the Battery of New York, did then and there incontinently and indignantly throw up her engagement, and drove off in her brougham resplendent. We likewise remember a charming little actress, now deceased, who cried bitterly and accused the manager of base cruelty because that recalcitrant ruffian would not let her go on in the picnic scene in Saratoga *decollete*, as if she was going to a ball in full evening dress.

We saw, but the other day, an actress of wide repute in England wear a diamond brooch as big as a door-knob, together with diamond ear-rings, in a play the time of which is morning, when all the world knows, or ought to know, that no real lady ever wore a diamond in daylight, except upon her fingers.

Hats, too! Hats like unto Achilles' shield, with feathers like those of a hearse—hats that obstruct the view and cause the wearer's head to ache, *for which Heaven be praised!* Hats the varied and discordant hues of which daze the sight and give the beholder vertigo. Why will women wear such canopied horrors in theatres, or, indeed, elsewhere—or anywhere?

A few evenings ago we saw a piece in which the costumes were of the time of the Directory in France. The ladies had their waists close under their arms, as was the use at that epoch. All but one. She was attired in a modern white satin dress, with a waist in the middle, just as we wear ours. She was richly dressed, too, so it could not have been for lack of another and more befitting gown. What could have been the reason of this incongruity?

Again, we not very long ago saw men in white wigs and knee-breeches—with moustaches! True, we do not suppose that one-tenth of the audience knew that moustaches and Court wigs are incongruous; but actors should "hold the mirror up to nature." They should be faithful, or else theirs is no art a tall, but mere mimicry. The man who presents Sir Peter Teazle in a moustache is lying, inasmuch as he tells his audience that a Baronet in the time of George the Third wore hair on his upper lip, when that actor knows very well that he did not. There is a conscience in art as in morals, and a lie with circumstance is as bad as a lie direct. Though the general public may not see them, it is yet a true artist's duty to steer clear of incongruities.

Roads to Theatrical Success.

Now that the time has come when the theatrical world has its annual vacation, the Court of Journalism may take the documents by itself and give them a careful examination, with a view to certain decisions to be handed down.

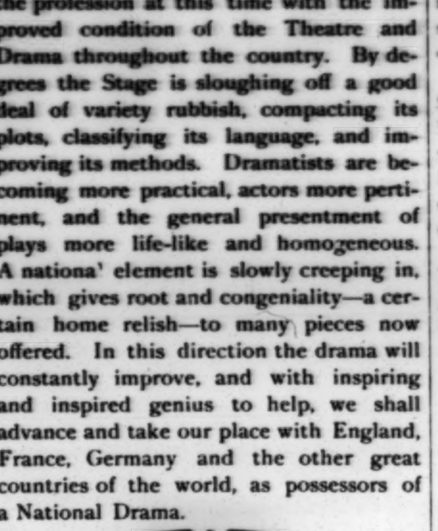
The first consideration is how to make the coming season of better omen and more prosperous than the last. To achieve this end, it primarily becomes managers as fast as possible to get out of old grooves overworn, and as far as practicable to segregate the coming theatrical season from that gone by. In other words, novelties, not merely in name, but in the essence, are to be sought; and what may be such novelties that occur to us as expedient, with the least hazard of capital and the most promise of success? We would not propose new undertakings, involving a dangerous investment of money, making the risk ruinous to the theatrical speculator. Our suggestions have reference rather to improved quality than to increased quantity of attraction, and an appeal to intrinsic and fundamental attractions rather than to such as are mainly incidental and meretricious. Specifically, what do we name? Simply, then, by way of illustration, we suggest, as a point to be considered, the development at each house of at least one good actor, who will make a mark and give tone to the establishment, as did the evolution of Sothern in Dundreary, at the Olympic Theatre, and Chanfrau, in a humbler line, in Mose, at the old Olympic. In the second place, let every manager secure, as soon as he can, a good play, which can bear the severest tests as to subject, plot and character. What shall the subject be? No hole-in-a-corner eccentricity, such as has limited the examples we have cited, and numerous other; but let the canvas be Human Nature itself—a broad, comprehensive, varied picture of life, such as is furnished in Hamlet, The School for Scandal, and She Stoops to Conquer. Finally, every theatre that aspires to the first rank should be able to present in its company at least one accomplished elocutionist; there is no more powerful magnet to the habitual theatre-goer. By way of improvement on these preliminaries, let the wary manager observe closely what all the other managers are doing, and do something different.

We could, of course, make some valuable suggestions, in a strictly business point of view, in regard to lithographing, billing, etc., as well as to newspaper advertising. The fortune of an amusement enterprise sometimes hangs upon a single catch-line. We can call to mind the case of a panorama of "Bunyan's Pilgrim's Progress," which was saved from bankruptcy by billing it in brilliant tint as "A Story in Colors," suggested by a friendly editor. During the late civil war one of our leading dailies paid some $35 or $40 a week to the person who edited the headlines for the latest news from the "Seat of War."

Another suggestion for success we can strongly recommend to managers: to take time by the forelock in announcing their specialities, and by way of laboring not in vain (and as much in the interests of others as of themselves), to create, or cause to be created, specialities protected by law, of which they can maintain exclusive control. This leads, of course, to taking possession of the market with original productions, and insures not only special work, but better work for each proprietary. Even with this great advantage, a question may be raised whether too much success—that is, too long a continuance in the field with the same banner—may not in the end destroy success. Is it wise to press the public too hard with any one piece? May not the monopoly of the theatre by a certain class of frequenters wear it out for the general public, so that when the "run" stops it is found that the chair-bottoms are used up and there is no further comfortable "seating" left? A notable example of such a result was had in the occupancy of a certain theatre long ago by Uncle Tom's Cabin for an entire year, in which time it had played out all of its old supporters, and, having no audience left, consequently collapsed.

We think we may properly congratulate the profession at this time with the improved condition of the Theatre and Drama throughout the country. By degrees the Stage is sloughing off a good deal of variety rubbish, compacting its plots, classifying its language, and improving its methods. Dramatists are becoming more practical, actors more pertinent, and the general presentment of plays more life-like and homogeneous. A national element is slowly creeping in, which gives root and congeniality—a certain home relish—to many pieces now offered. In this direction the drama will constantly improve, and with inspiring and inspired genius to help, we shall advance and take our place with England, France, Germany and the other great countries of the world, as possessors of a National Drama.

Personal.



MODJESKA.—Madame will Summer on the Pacific Slope. She may extend her San Francisco visit to six weeks. A week in Denver will probably close her season, which has been the most successful of her career.

SMITH.—John P. Smith arrived from California on Tuesday.

CLAXTON.—Kate Claxton and family will pass the Summer at Hull.

SPENCER.—Lillian Spencer has sufficiently recovered to return to her parents' home in Pittsburg.

ST. QUINTEN.—Lizzie St. Quenten opens a Summer season at the Pickwick Theatre, St. Louis, June 4.

HICKEY.—J. M. Hickey, manager for Jennie Yeamans, says that his printing for next season will be a revelation.

HINES.—Walter Hines intends to rent his handsome Baltimore residence and remove to New York, where he will hire a flat.

COWELL.—Sidney Cowell will not be of the Madison Square forces next season. For a time she will feel like a fish out of water.

FARRELL.—Frank Farrell was in town for a few hours Monday, on his way to Hartford. The Professor season closes three weeks hence.

NORTON.—John W. Norton and wife, of St. Louis, are expected in the city during the coming week. They will sail for Europe on the 26th.

ROBINSON.—Frederic Robinson has been much praised by the Chicago press for his performances in old comedy with the Jefferson company.

FLORENCE.—W. J. Florence is preparing to start on his annual St. Lawrence fishing trip. His next season will open earlier than did the last.

LOTTA.—Lotta's farewell week in Philadelphia was played to about $12,000, the largest week's business ever known in that theatre at regular prices.

BROOKS.—Joseph Brooks writes from London that he is resting quietly and looking for something to turn up that he can see a chance for "big money" in.

PRESCOTT.—Marie Prescott, after finishing her engagement at the Chestnut Street Theatre next week, will go to Long Branch with her husband for the Summer.

ABBOTT.—A new disease, laryngeal vertigo, is an affliction from which Emma Abbott has been a sufferer. Around the Smoky City it is known as the "Pittsburg grip."

SARGENT.—Frank Sargent, of the Madison Square, sails for Europe on the *Adriatic* to-morrow (Thursday). During his absence he will visit the Continental theatres.

SCHWARTZ.—H. F. Schwartz, of San Francisco, has accepted the position of business manager for Leonard Grover on his Eastern trip. He will leave behind him many warm friends on the Slope.

WINSTON.—Jeannie Winston is at present in Philadelphia. For some time her health has not been of the best; but it is improving. She will play a Summer season at Ford's Academy of Music, Baltimore.

NILSSON.—A friend of Madame Nilsson writes THE MIRROR from London that the *diva* vows she will come to America only under Mr. Abbey's management. Under no consideration, she asserts, will Colonel Mapleson secure her services.

ROBERTSON.—Donald Robertson sails on Saturday for Scotland, where he will pay a short visit to his friends. He also expects to make a brief sojourn in Paris before returning in August to resume his duties with the Kate Claxton company.

LINGARD.—William Horace Lingard will arrive in this city from London the first week in June. Mr. Lingard writes that as Mrs. Lingard is playing now only at matinees, they have managed to visit all the theatres and observe how English theatricals compare with ours.

ERIE.—The Erie Railway has just put on a St. Louis limited Pullman train. It will leave New York at 6 P. M. daily, Sundays included, with fast time and through sleeping coaches. It will arrive in St. Louis at 8 A. M. of the second morning. The Erie Company makes no extra charge for fast time.

LEWIS.—Catherine Lewis has come to grief in Chicago, where the ungallant authorities had her in custody for a time. We are pleased to learn, however, that no donjon yawned for Miss Lewis. She was simply detained in her room on a very slight larcenious charge growing out of a suit against her by members of her company in a matter of who owned the wardrobe.

FAWCETT.—Owen Fawcett's comedy, Dodging, in which he is starring through Michigan, is neither more nor less than Dion Boucicault's Vice Versa, in which he acted recently at the Star. Perhaps Mr. Fawcett believes that if Boucicault has a right to take things from the French he is equally justified in taking things from Dion. Nevertheless, two wrongs don't make a right.

COTTRELLY.—One Seligman attempted to levy on Mme. Cottrelly's wardrobe and jewelry in San Francisco last week. He claimed that she was indebted to him. Madame was so harassed by the fellow that she fell ill and was unable to sing in the Lace Handkerchief. The matter coming to the ears of Colonel McCaull, that gentleman sought out the persecutor and gave him a sound thrashing. The claim was baseless.

ALDRICH.—Contrary reports notwithstanding, Louis Aldrich will not play next season in Haverly's principal Silver King company. He has engaged new people for My Partner, who will give that piece the best representation it has yet had, and continue starring as usual. The offer from Colonel Haverly was very flattering; but there is more money to be made playing in and managing My Partner.

ARLINGTON.—Seldom does THE MIRROR present on its title page the picture of a handsomer woman than Maggie Arlington, which graces it this week. Miss Arlington, despite the advertising received from the recent fictitious report of her elopement, has concluded not to star next season, although she has received a proposition to do so from an enterprising manager. She has wisely decided to accept the best engagement that offers.

MACKAY.—John A. Mackay, of the Rice Surprise Party, while in Cincinnati recently, overheard a youth, possessed of more wealth than intelligence, aspersing the character of a female member of the Rice Surprise Party, and promptly floored the dude for his remarks. That his conduct was heartily approved was attested at a subsequent performance, when he was presented with a handsome bat decorated and inscribed, with a note accompanying reading as follows: "To be used when needed. With compliments of the Society for Suppression of Dudes."

Adams' Activity.

George H. Adams, the clown, arrived in town on Sunday, and is putting in week of Humpty Dumpty at a Bowery theatre.

"My season," said Mr. Adams, "has been, on the whole, rather lucky. It was not as large as last season; but I am well satisfied. I missed the floods, never losing a date; and that in itself was a stroke of good fortune. I close a season of forty weeks at Miner's Eighth Avenue Theatre June 2."

"Have you anything new on hand?"

"Yes. I am now preparing for a season of Humpty Dumpty at the Standard Theatre, opening there June 11. I shall introduce some novelties—ballet, high leaping, etc. If this new version of Humpty Dumpty is a success, I shall take it on the road. My rule is to produce something new every year."

"And your coming season?"

"I shall have an entire new company. Forepaugh's agents in Europe have engaged some specialists for me."

"You take a very short vacation?"

"Well, yes; I had three months last season and it made me rusty. I prefer to be on the road. Most of my vacation will be spent in New York, preparing for the next campaign."

Freddie Schwab's Taffy.

In the Trenton *Times* we find a half-column of gush about Mrs. Langtry and her—as it were—charms, which the publication in question claims to have received from the Lily's manager. The most charitable construction to be placed on this stuff is that it emanated, not from Mr. Abbey, but from the effervescent Freddie Schwab, whose capacity for dispensing sickening taffy to the press in return for a stated salary per week is prodigious.

Here is the first paragraph, word for word:

> Helen was beautiful enough to stir up a ten years' war between Greece and Western Asia; but she abandoned her husband in order to run away with a younger and probably finer-looking man. Mrs. Langtry leaves the Court circles where she was petted, flattered and caressed, and devotes herself to an active, laborious and exacting profession, in order that she may, by honest effort, restore and build up the broken fortunes of her husband.

We wonder what Mr. Langtry would say if he read that? Does he really believe his fair spouse is not a modern Helen? Does he fully appreciate the royal petting, flattery and caressing which the Lily relinquished in London as a sacrifice in order to restore his shattered fortunes? And to what extent has she mended them? Perhaps Mr. Schwab can give some information on this point.

From Helen Freddie jumps down a vista of history and strikes the Nubian Queen of a later epoch:

> Cleopatra exerted her charms to seduce the ruling men of the world in order that she might maintain and increase her actual power as a queen. Mrs. Langtry exerts hers in the service of art and her family, and seeks not to interfere with state-craft or politics.

This paragraph is deliciously insinuating. With rare delicacy, it indicates the peculiar sway which the Langtry is said to have possessed at Queen Vic's staid court and leads the innocent reader easily to the conclusion that it art and family were not superior considerations she might one day have triumphantly carried the banner of female rights to the post now occupied by that prosy old *Premier*, William Gladstone. One's breath is taken away when contemplating the wondrous possibilities of the "might-have-been." One's heart is touched at the immensity of the sacrifice performed.

From Cleopatra to Mary Queen of Scots is another leaf which Schwab makes as gracefully as he would skip the gutter in front of the Lotos Club.

> Mary Stuart, whose cruel death has thrown a glamor over the mistakes and errors of her life, would have been as lovable a lady in all respects as Mrs. Langtry is, had she not fallen into the hands of a restless and fanatical faction of men, who used her and her position to try to build up their own lost authority, and to threaten the peace, stability and liberties of England. Mary Stuart's head was turned by flattery; Mrs. Langtry has maintained her womanly dignity and propriety, mingled with an almost child-like innocence and ease and grace, in spite of more blandishment and flattery, perhaps, than ever was bestowed on any other woman since the world began.

The womanly grace racket has been beautifully played ever since the Lily encountered the slings and arrows of American professional life. It was noticeable the other night at Delmonico's, when she sat at table with her husband's bosom friend, Gebby, and heard the insulting epithets and invitations to take a walk in the Park which were hurled at him by brawler Sanford.

But the climax of Schwab's genius is reached in the following paragraph, which we have read again and again with increasing pleasure:

> Of all the beauties of the past, we think Mrs. Langtry most nearly resembles, in her mental and moral qualities, the lovely Madame Recamier, who was so beautiful that the little children used to turn and gaze at her on the streets. Like Mrs. Langtry, she was easily the queen of any society into which she might be thrown; but above all society, and beyond all its tinsel and glitter, she loved and admired her husband and her home.

To say that children turn and look at Langtry in the street is putting it mildly. We have seen men turn and look at her—indeed, we must confess that we have imitated their example ourselves. We can readily believe that she would be crowned queen of whatever social circles she adorned. She was not queen of New York society, however, while sojourning within our gates. Why not? Perhaps her thoughts of home and absent hubby were too precious to be displaced for the empty gaieties of fashionable pursuits. Possibly she secretly pitied Mrs. Vanderbilt and could not bring herself to the point of deposing that lady from the throne she occupies. Perhaps—but no! banish the thought!

Letters to the Editor.

THE FIRST PERFORMANCE AT ALEXANDRIA BAY.

NEW YORK, May 21, 1883.

Editor New York Mirror:

An announcement having appeared in the New York *Herald* that Mr. Charles Wyndham's Comedy company would give the *first dramatic performance* ever given at Alexandria Bay, Thousand Islands, this coming July, I beg to state that I gave the first performance myself ever given there, appearing with the company Our Pleasure Party, in the comedy of Our Boys, in the place above mentioned in July last year, where I am likewise under engagement to play this Summer season.

Yours very respectfully,
PAULINE MARKHAM.

MR. RAYMOND'S SEASON.

PORTLAND, Me., May 18, 1883.

Editor New York Mirror:

DEAR SIR:—Kindly correct the item that appeared in your last issue to the effect that Mr. Raymond's season ends May 21. I have booked time up to June 9, on which date, at Toronto, the season of forty-one weeks will terminate.

Very truly,
EDWARD J. KIDDER.

MR. REHAN'S RIGHTS IN 7-20-8.

CHICAGO, May 20, 1883.

Editor New York Mirror:

DEAR SIR:—Please correct the statement in your last issue of my having the right only to "small towns between New York and Chicago," which is not so.

I have the right to Canada and nearly all the United States, with the exception of a few of the larger cities.

By granting the above request, you will confer a favor on

Yours truly,
ARTHUR REHAN.

The Usher.



In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

"The seats for Elton's benefit are selling rapidly," said the ticket-office man at the Star yesterday. "The ladies are taking all the front seats."

"Why is that?" I asked.

"The reason is that Tearle and Keicey are about equally divided in their sweet affections. Kelcey has never been seen in tights. The great object of curiosity is to compare the respective merits of the actors' legs. Many wagers have been laid on the result, and tons of Maillard's caramels will change hands."

* * *

People are still laughing over the simple manner in which Charlie McGeachy took old Gerry and the *Herald* in last week by using both to advertise the Frohmans' Minstrel troupe. Mr. McGeachy has always cherished resentment against the President of the S. P. C. C., who prevented him from presenting his troupe of juveniles—The Cholera Infantum—a few seasons ago. This made the plan for bringing the Callenders into notoriety easy of execution. Securing permission from the Frohman boys, McGeachy wrote an open letter to Gerry, calling attention to the infringement of the law against the appearance of children on the stage in the performances of the colored minstrels at the Cosmopolitan. With characteristic stupidity, the *Herald* printed this letter, the denseness of the Milesian atmosphere in the Ann street editorial rooms preventing the editor from reading the story that plainly appeared between the lines of Mac's communication. Gerry, of course, replied in a rage, and the Frohmans followed it up by sending in an answer to that. So it went on, and before the discussion ended the minstrels had received about $500 worth of advertising in the *Herald* for nothing. This was sharper work and more valuable, too, than covering Haverly's bills on the pile of bricks in Twenty-third street.

* * *

Much has been said by inimical newspapers about Haverly and his speculative style of management; which, they allege, reduces the theatre to the level of the gaming house. I'm sure I can't account for all this criticism unless it is that Haverly's speculative management doesn't extend to the placing of ads. in their columns. The Colonel always attends strictly to business. When in town he is always to be found in office hours at his theatre, where he is accessible to any one who calls on business matters. Besides this, Haverly is not a "ladies' man." There is no bustling among the petticoats in his domain. This alone extenuates whatever minor shortcomings there be that mark his managerial system.

* * *

The rainstorm Monday night took the starch out of all the new attractions. Your water is a sore decayer of your combination fresh from provincial pastures. The stage does not stand in need of irrigation.

* * *

THE MIRROR's one-night stand campaign continues to bear good fruit. In several States, since I last alluded to this subject, the managers have banded themselves together for protective purposes. The last association of this description was formed a few days ago in Georgia under encouraging circumstances. The members agreed that they would hold traveling managers to the fulfillment of their engagements or oblige them to pay a forfeit. Action of this sort is necessary in every State, for on all sides, among the directors of the best combinations, I hear enough to warrant the statement that they do not feel kindly toward the small towns. They are making routes so as to avoid them as far as possible. This result I pointed out months ago as inevitable if the local managers in minor places persisted in playing several more attractions per week than the townspeople could vouchsafe profitable support. Inferior combinations can be got in unlimited quantity, but the provincial theatre-goers have been educated to demand metropolitan successes, and they will be satisfied with nothing else. There are two horns to this dilemma—which one will the local managers grasp?

* * *

A manager asks me to submit to the profession a suggestion he wishes to make anent the forthcoming election of officers for the Actors' Fund. His proposition is that thirty days previous to opening the polls tickets shall be nominated and ratified by managers and actors; and that any professional, on payment of two dollars, shall be qualified to vote. The names of the voters shall be registered before the balloting begins, and the polls shall be open for sixty days, during which votes are to be sent by mail, signed by the sender, and deposited by inspectors who have been previously selected at the primary. At the expiration of this period the judges—three for each ticket in the field—shall count the votes and declare the successful candidates by publication in the newspapers. The manager proposing this scheme says its advantages are the fair election of officers who are really chosen by the profession, and the acquisition of a considerable sum annually by the payment of the two dollars registry fees.

* * *

The piece called The Thunderbolt, which Newton Gotthold will produce at the Square after Helen Barry finishes her engagement, is by Louis Fiorchette, who is known as the Canadian Poet Laureate. His French verses have attracted the attention of Victor Hugo, who some time ago wrote him an autograph letter of congratulation. Fiorchette took his piece to Louis Aldrich in Montreal last January for an opinion. Aldrich saw good in it; but many changes were necessary. These he suggested, and the author brought it to him again in condensed and improved form. A contract was signed by the two. Aldrich met Gotthold in Detroit later. The latter, wanting a new play, read the MS. of The Thunderbolt and entered into negotiations for it on the spot. The author consented to a sale, and arrangements for its production were completed. Aldrich is really part author of the piece, as he gave it the capital title it bears, and it is copyrighted in his own name.

* * *

Georgia Cayvan has at length decided to accept an engagement for next season with the Madison Square management for next season. Her contract at the Union Square was with A. M. Palmer, so the non-fulfillment of it under the new *regime* at that house was merely a matter of her own decision. Walden Ramsay has also signed with Mr. Mallory. Few of the old favorites are left at the Square. Miss Cayvan goes to England next week; but she returns in time to play the leading part in Fred Marsden's Elsie Dean, which will positively be brought out next Autumn. The cast will be a remarkably strong one, including Frank Losee, Walden Ramsay, Mr. and Mrs. Whiffen and W. J. Le Moyne.

* * *

It seems that last week, in speaking of the Baltimore *News* and its prigging of MIRROR items, I did an injustice to Mr. Meany, to whom I ascribed the dramatic editorship of that paper. This gentleman formerly occupied the position, but during the past four months he has been on the staff of the *American*. Mr. Meany has many friends in the profession, and he feels badly over the mistake. I hasten, therefore, to transfer the blame to a writer named Powell, who is now doing the dramatic work for the *News*.

* * *

Somebody, who inappropriately signs his communication "Truth," sends me a request to insert a vicious attack on Catherine Lewis, which he encloses. It is well that he forgot to sign his name, for if it were otherwise I should take pleasure in giving it the notoriety it deserves in this connection.

* * *

The Providence *Telegram*, which, like the Chicago *Herald* and Baltimore *News*, was formerly in the habit of appropriating our news with impunity and without credit, is highly enraged at the gentleman who kindly directed my attention to the systematic pilfering some few weeks ago. It vents its feelings in the following chaste manner: "The young man who made himself so fresh in sending a letter about the *Telegram* to THE NEW YORK MIRROR, is a mephistis of the worst kind. Go out in the woods and kick holes in yourself."

* * *

Prairie journalism has at last found a footing in New York. The *World* is now a shining example of the style of newspaper one finds on the frontiers of civilization. Its criticism of A Bustle Among the Petticoats, with a display head, on Tuesday morning, was as imbecile as Morse's comedy. The tone of the dramatic department is low, the Western style of the whole sheet pervading it thoroughly. Impudence is not cleverness, and flippancy will not pass muster for brightness.

* * *

Charles Rockwell's sudden death surprised the many who knew him. He was a nice chap; amiable, considerate and generally liked. Although he never achieved great things as an actor, he was held in good esteem among managers as an earnest, conscientious worker. It was only a fortnight ago that I received a letter from Rockwell enclosing a statement from his physician to the effect that his illness was not serious and he would soon be well enough to accept another engagement.

* * *

The death of Arthur Matthison on Monday in London will be learned with regret by his many professional friends in this country. He was liked more for his capital social qualities than his ability as a playwright. Although moderately successful in making such adaptations as The Great Divorce Case, he never made a hit with his original pieces. Matthison was a member of Mr. Booth's company during the first season of Booth's Theatre. He was an inferior actor. His verses and sketches have attracted some attention in London literary and artistic circles. Like the majority of men who have a smattering of several accomplishments, he was master of none.

* * *

Last November I pointed out the impossibility of establishing a daily dramatic paper in New York City, stating explicitly the reasons that rendered the scheme unfeasible. I also gave Freund's venture at the same time four months to live. It exceeded that limit two months before it gave up the ghost one day last week. The project was doomed, however, before it was fairly started. All the Webers in the world, with countless greenbacks handy to throw into any harum-scarum speculation that is broached to them, cannot force something down the public's throat which the public's stomach rejects. I had nothing but pity for the manipulators of the sickly babe during its chequered career. I have naught but sorrow to offer them over its pinched corpse. My hope is that it at last rests in peace.

* * *

I am credibly informed that Helen Barry has received many good offers from out-of-town managers to play with them next season, and negotiations are also pending with Shook and Collier in regard to her assuming the vacant position of leading lady at the Square. She has not yet decided definitely on the course she will pursue; but she expects—unless the proposition from the Square folks is accepted—to make an extended tour of the country under Strakosch, beginning next Autumn. For certain parts the gigantic Barry would figure excellently over the way; but if she carries out her plans to star she will probably do better, artistically and pecuniarily.

* * *

An American lady travelling in Italy writes me that she met Bianca La Blanche in Genoa, where she was playing an engagement with her large opera company of seventy singers. As my correspondent was obliged to leave the city for Rome before the next opera night, although she was anxious to see the American girl, La Blanche announced that she would give a special performance for their benefit, called a rehearsal, advertised the performance and gave Rigoletto to a crowded house. My friend says the *prima donna* sang superbly, and she enjoyed the unusual honor of a production for the enjoyment of a single person immensely. The King of Bavaria frequently is entertained by these special performances; but this is the first time I ever knew of a similar privilege being extended an untitled citizen of our Republic.

A Common Affliction Analyzed.

The profession has observed many cases of persons afflicted with what is commonly called "The Big Head." It is found in all grades of the theatrical class. Stars, managers, agents and the rank and file of actors and actresses have been known to be cursed with a surfeit of head. Although it is familiar to nearly all, very few, indeed, are able to analyze or describe it. Having given the subject considerable thought, the writer is able to let the light of his serious cogitations in upon the matter.

Among the most remarkable of the low forms of animal life may be classed the Big Head. This type of inferior organization illustrates Herbert Spencer's theory that species undergo modification through change of circumstances; a view strengthened by Darwin, who maintains that animals, instead of being specially created and immutable, are continually suffering change through a process of adaptation. In the case of the Big Head, as in that of other scaly reptiles, there are, as all students of Natural History know, membranes surrounding and protecting the embryo during its unhealthy growth. Toward the close of the embryonic period, the Big Head acquires a more definite shape. Above all, its jaws protrude and ultimately develop into frozen monumental cheek of colossal magnitude. There is no doubt, indeed, that the cheek of the Big Head, which forms a special characteristic of a strange species, is produced by the operations of certain causes. In its embryonic development the Big Head is at least quiet and unassuming. It is only when it waxes fat that it ignores the universal law of advancement. Its organic development, in fact, is retarded rather than progressive, for acceleration is only possible during the period of healthy growth. In time the Big Head furnishes a melancholy instance of arrested development, and ultimately assumes that most repulsive of all aspects—a "caput mortuum," which Webster defines as "worthless residue," but which may be more literally rendered a Dead Head.

Sharks About the Square.

The results of the dying theatrical season are being earnestly discussed by great numbers of actors, who, while accounting for the failures of many ventures, are greatly deploring the improvidence of some of their brethren. There is, however, a most serious evil which threatens to demoralize that class of the profession which on the Square most does congregate; and which calls for the immediate attention of those having the good name of their calling at heart.

A leading actor yesterday—a man who has risen from the lowest position in his business, and is now an ornament to his profession—called attention to the fact that, of late, there has been a vast deal of gambling carried on in the neighborhood of the Rialto.

There are sharks in every sort of business—chronic idlers who prefer, under cover of a reputable profession, to prey upon the weaknesses of simpletons rather than "spin and toil." It is so with some actors or rather, "ham-fatters."

There are men posing as actors who seldom play an engagement, except jobbing or snap ones, who are continually bewailing their hard luck. Yet they clothe, feed and drink to their heart's content, and sport plenty of money, while the honest strolling player returns to the Metropolis after a hard season's work, only to fall into their clutches, and blow away his season's savings in a few nights; stranded for the Summer, to serve as a butt for the laughter of these bejeweled poppinjays.

One of this fraternity was heard to say, on Monday last, that he felt stiff, having been sitting for twenty-seven hours without cessation at the card-table. It would be a charity to society if he had remained stiff and thus gone to his reward, as it is evidently the only part he is fit to play.

Henry Lee's Withdrawal.

James O'Neill is happy—happier than he has been in a long time. The reason is that he has no longer a rival in the Monte Cristo company. Henry Lee left it Saturday night, and O'Neill now can shine for the rest of the season—two weeks—in solitary glory.

Mr. Lee it will be remembered, played Noirtier at Booth's Theatre some time ago on the revival of Monte Cristo, and scored a great success. Mr. O'Neill, on the contrary, failed to do himself justice, although he was semi-star and in Edmund Dantes had the best part in the melodrama. The critics were not slow to recognize the great merit of Lee's impersonation, which stood out in the bolder relief because of O'Neill's shortcomings. After leaving New York and visiting a number of cities between here and Chicago, the same order of things was observed. Despite the effort of Fielding, O'Neill's personal representative, to thrust his principal forward into that prominence which he desired, the papers one and all gave the palm to Noirtier and passed Dantes by with no more favorable mention than the acting of the character called for. This did not please O'Neill, nor was it more agreeable to Lee, who sought no more fame than his position in the company warranted. The former grew jealous and it is said complained to his friends and his manager that the latter was "working" the press in his own behalf. This Mr. Lee vigorously denies, claiming that he does not know a critic between this city and Chicago.

"I never asked a newspaper man for a favorable criticism of my performance of Noirtier," said Mr. Lee to a representative of this paper in THE MIRROR office last night. "Good, bad or indifferent, the papers were free to speak as they chose of it—and they did. But these disagreeable things arise now and then with every professional. Mr. Stetson, in an interview with a Boston *Herald* reporter, alluded to me the other day as an ungrateful actor, who, having made a hit in one part which he had 'trained' me to play properly, demanded extra salary a few weeks later. Humph! I accepted the part for a limited time at a figure lower than I usually receive. This I did merely to get the opportunity of playing a character part in New York. At the expiration of my contract I requested Stetson, who wished me to extend it, to increase my pay to the amount I am in the habit of getting. He complied, for the reason, I imagine, that my services were worth what I asked."

"Why have you left the party?"

"Simply because my voice has been strained so by the part, which calls for strenuous vocal exertion, that I quitted to avoid doing it permanent injury. Here is my doctor's certificate attesting the precarious condition of my voice. I had but two weeks more to remain, anyway. Frederic de Belleville was sent to Chicago to replace me in the cast. I left on Saturday night. Stetson's manager refused to pay me my railroad fare to New York, although that I was entitled to."

"Will you sue for the amount?"

"No; I don't care to make a row about it. Besides, I leave at once for England. I shall return the last of July. I have not signed for next season. Brooks and Dickson have offered me a large salary to support Effie Ellsler; but I have not decided whether to accept it yet."

Mr. Lee sails at seven o'clock this (Thursday) morning on the *City of Richmond*. His brother William accompanies him.

We repeat that James O'Neill is happy.

Professional Doings.

—The Catherine Lewis company has stranded in Chicago.

—Only a Farmer's Daughter is playing to large business in Maine.

—Ada Gray will play in Newark, N. J., Decoration Day, matinée and evening.

—Amy Lee returns to town the first week in June. She is tired of the one-night stands.

—Leslie Gossin went to Philadelphia yesterday to read Right of Way to Nixon and Zimmerman.

—W. P. Davis, scenic artist at the Grand Opera House, leaves that theatre at the close of the season.

—The working force of the Madison Square Theatre comprises fourteen clerks, who are under the charge of John H. Lee, auditor of the accounts of the establishment.

—Salmi Morse has taken the scissors [illegible] in Mignon and [illegible] it into A Bustle Among the Petticoats.

—William Lee and Carrie Lee will both be members of one of Collier's Lights o' London companies next season.

—The company engaged for the Dayton (O.) Soldiers' Home will meet for their first rehearsal at that point June 2.

—George H. Adams will re-open season in the latter part of August. His brother, James R. Adams, the pantomimist, will remain with him.

—C. B. Bishop will open at Haverly's Fourteenth Street Theatre June 25 for the Summer. His time for next season is filled up to March 1.

—William Poveel has engaged George Boniface and Edward Lamb to support Marie Prescott in Vera next season. She will have a strong company.

—H. M. Pitt, being unable to leave Philadelphia so as to attend rehearsal in New York, Frederick Bryton will play Laertes at Elton's benefit next Thursday.

—The regular season at Wallack's will close June 2. Mr. Wallack may play in the last week of the season, appearing in one or more of his more popular rôles.

—The Opera House at Steubenville, O., is to be refitted throughout, the stage enlarged, and new scenery added. The manager, H. J. Sinclair, controls the city bill-boards and the circus grounds.

—The *World* on Sunday printed a column article on theatrical boarding-houses, which bore unmistakable evidence of having been lawlessly adapted from the Giddy Gusher's article in THE MIRROR of April 14.

—Newton C. Chisnell, late of Salsbury's company, leaves this week for his home in Akron, O., where he will summer, leaving for England August 1, for a couple of weeks' rehearsal previous to appearing with Mary Anderson, Sept. 1.

—Al Thayer, the clever dramatic editor of the Cincinnati *Enquirer*, has apartments at the Morton House. Mr. Thayer is accompanied by James Witterbeen, of the Enquirer Show Print, and they are getting orders for a large amount of work.

—The new Grand Opera House at Milwaukee will be one of the finest houses in the West. The auditorium will be on the ground floor, and will seat 1,700, with lobby room for 600 more. The stage will be 46x60, 80 feet high, and the rigging loft 75.

—Fred C. Huebner, who some time since had to quit Emmet's company on account of ill health, and has since been receiving aid from the Actors' Fund, was engaged by Hans Edwards on Monday to play with the George Edgar company next season.

—Dan Frohman received a cablegram from Alice Lingard, Monday, stating that she would arrive here in time to begin the tour with the Young Mrs. Winthrop company next season. Ada Dyas and W. H. Gillette will also be members of this organization.

—Charles McGeachy leaves The Professor company after this week, and Frank Farrell becomes manager for the remainder of the season. McGeachy joins the minstrels, probably as an officer of the S. P. C. C., to watch after the interests of the pickaninnies.

—John E. Ince and company closed the season at Baltimore on Saturday, and have arrived in this city. They were out thirty-two weeks, the season being alternately one of success and failure. John will try it again next season, with new plays and company.

—Lester M. Crawford, the Topeka (Kas.) manager, is in town. He is booking for thirteen theatres on his Kansas circuit. Among these are Topeka, Leavenworth, Lawrence, Wichita and Emporia. Manager Crawford will remain in the city until June 1, when he returns to his home in Topeka.

—Manager Field, of Boston, it is said, has secured Pettitt and Sims' new drama, The Soldier's Wife, and a new play, yet unnamed, by George Fawcett Rowe and Augustus Harris. Sims and Frederick Clay's comic opera, The Merry Duchess, has also been secured by Mr. Field. It is to be one of the early events of next season.

—Manager C. H. Smith played his Furnished Rooms company, with Topsy Venn as star, in the Walnut Street Theatre, Philadelphia, last week; and also the Ensign Comedy company, with Newton Beers in the star rôle, in the New Academy of Music, Denver, Col. Mr. Smith will join his Western company in Cheyenne this week.

—The two weeks' engagement of Callender's Minstrels at the Grand Opera House, beginning June 4, promises to be a jubilee. The Callender, Haverly, Original Georgia and other colored minstrel bands, together with the Hyers Sisters, the Fiske University Jubilee Singers and the Tenneseeans, have been consolidated by Gustave and Charles Frohman for the occasion.

—The Standard, a new variety theatre, is to be erected at Seventh and Walnut streets, St. Louis. The structure will cost $85,000. It is to be run at popular prices. The stage will be the largest in the city. W. H. Smith, who will superintend the erection of the building, takes charge on its completion. The accommodations for professionals behind the stage will be roomy.

—A paragraph appeared in last week's MIRROR to the effect that E. H. Shute would control the two theatres in Richmond, Ind. The basis of the paragraph was a printed circular sent us by Mr. Shute. Dobbin Bros. write us that they hold the lease of the Grand Opera House until Jan. 1, 1884, and will be responsible for all bookings made. The new house now being being erected, and which they will manage, will be ready for opening about the 1st of September. It will be on the ground floor, and seat 1,400. The Dobbins Bros. visit New York the first week in June.

—Manager R. L. Marsh, of Milwaukee, who has been in the city for a fortnight, has already booked over forty leading attractions for his Grand Opera House, including Rhéa, Mather, Abbott, McCullough, Robson and Crane, the Troubadours, Modjeska, George Edgar, McCaull's Opera company, the Florences, Monte Cristo, Romany Rye, Wyndham, Mapleson's Opera company, Silver King, the Madison Square companies and John T. Raymond. Mr. Marsh says he came to the Metropolis prepared to stay six weeks, but finished up his business in two. He was overrun with applications for time, and was enabled to take his choice. Many of the companies will be played at the new Opera House at Oshkosh, of which Mr. Marsh is also manager.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

in anticipation of having the building ready for next season.

EASTON.

Opera House (William M. Shultz, manager): Nothing in the shape of dramatic entertainment has been offered during the past week. Manager Shultz, of the this house, will be the recipient of a complimentary benefit, 21st, at which Helen Bancroft will appear in The Hunchback. The sale of seats gives most gratifying assurance of financial success. Manager Shultz has earned the popularity he enjoys.

READING.

Academy of Music (John D. Mishler, manager): Dutch Pinafore to good house, 18th. Nothing booked.

Grand Opera House (George M. Miller, manager): Nothing appeared during the week. Hearts of Stone, by the Reading Dramatic co., 22d.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor and manager): The Norfolk Jubilee Singers filled this theatre to overflowing 13th, and gave a satisfactory concert. The singing is very good, and some of the accompanying hymns were new. Madame Geistinger's co. that was, and now the Thalia Opera co., come 28th, 29th and 30th, and give a change of opera each night. The season then closes.

Providence Opera House (George Hackett, manager): John T. Raymond came and stayed three nights 14th, 15th and 16th, and produced In Paradise. Raymond was immense as Major Bob Belter. His co. is very fair. Mr. Dickson (Brooks and Dickson), the manager, informs me that the season has been very gratifying in results. The co. has been on the road since May 29 last—a full year. My thanks to Mr. D. for courtesies. Joseph Murphy finished the week 17th, 18th and 19th, playing Kerry Gow and Shaun Rhue, to fair business. Mr. Davis, the business manager, goes to Toronto to manage the Zoological Garden for the Summer, and will resume his position next season with Mr. Murphy. Three nights, opening 24th, Lizzie May Ulmer in '49. Miss Ulmer has played all around us for the past few years, and yet visited us only once, and then to play for a benefit. We will welcome her with pleasure. I saw her play Carrots in Pawtucket, and like her conception of the part.

Theatre Comique (Hopkins and Morrow, managers): Good business and a good entertainment all the week. Ferguson and Mack's comb. plays all this week. Friday evening Ben Gilfoil takes a benefit, and I predict a big house, for he is a painstaking artist, and royal good fellow. I shall squander one dollar on him, sure.

Items: Signor Farini, of Boston, gives a grand concert at Dramatic Hall 29th, and although the tickets are one dollar, they are nearly all sold.—Louise Parker, a pupil of the Signor, will make her debut on that occasion, and then sail for Europe, in company with her father, to remain two years at Milan, studying.—Heidman closed his museum last Saturday night. He has had good business for five weeks.—Josie Bailey, late with Margaret Mather, is residing in this city.—Anita Harris (Mrs. William Burroughs) has lately returned to this city from a professional tour through Canada.—Mlle. Rhea plays for Manager Jameson's benefit at Woonsocket 24th.—Manager Hacket, of the Providence Opera House, closes his season June 1—one month earlier than usual. He says: "No more theatre for me in June."—Forepaugh's Circus comes June 14.—The What Cheer Show Print Co. have just issued a weekly advertising sheet for free distribution. Claude de Haven is editing it.—James Roome, negro comedian, has left the Comic stock.—Sans Souci Garden Theatre opens 28th with Rice's Iolanthe co. Manager White will play only first-class cos. Among those booked are the New York Ideal Opera co., the Tourists, Lisetta, Ellani, and John E. Ince in Fun in a Boarding School, Rooms to Rent, Pitt's Comedy co., Eggleston Opera co., and several others.—Manager Hopkins will open the Summer season at Rocky Point about July 1.

NEWPORT.

Bulls' Opera House (Henry Bull, Jr., manager): John T. Raymond as Major Bob Belter in In Paradise, kept a fair-sized house in good humor 17th; support good. Mlle. Rhea made her first appearance in this city 19th, as Adrienne Lecouvreur, to a fair house. Those who were present enjoyed a fine performance, and showed their appreciation by calling her out at the end of every act. If she should come again she may be sure of a packed house.

TENNESSEE.

CHATTANOOGA.

St. James Hall (Stoops Brothers, managers:) Fay Templeton in The Mascotte to a good house 17th. This closes the season with us.

NASHVILLE.

Grand Opera House (J. O. Milsom, manager): Theodore Thomas' Orchestra appeared in grand concert 16th to a packed house—representative of Nashville's best society and very appreciative of the orchestral part of the concert, also of Mrs. Julia Rive-King's piano performances. This was, by far, the most enjoyable musical treat we have had this season. Carrie Swain, 21st, week.

Items: Next week being our Grand Military Drill, both theatres will be occupied during the entire week.—Elma Delaro, late of the Boston Bijou Opera House, is now visiting her parents here, enjoying a short vacation prior to beginning her Summer engagement at Boston Museum with the Howson Opera co.—Fay Templeton is at the Masonic Theatre week of 21st.

UTAH.

SALT LAKE CITY.

Haverly's Salt Lake Theatre (Caine and Clawson, managers): Roland Reed, in Cheek, 11th and 12th; fair business.

Walker Opera House: Janauschek 14th, week, to good houses.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Closed this week and nothing booked for the next.

Items: Barnum and Jumbo came 14th to one of the largest audiences ever seen under canvas in this city. A heavy storm of wind and rain misplaced some of the centre-poles, which broke up the evening performance.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. T. Goodwin and Son, proprietors): Grace Cartland comb. 14th and 15th in An Unequal Match and Camille, to poor business. Miss Cartland is a pleasing and painstaking artiste, but her support is very poor.

WYOMING.

CHEYENNE.

Cheyenne Opera House (D. C. Rhodes, manager): The Harrisons, in Photos, 12th, to a large and delighted audience. This was the Harrisons' second visit to Cheyenne, where they have become great favorites.

CANADA.

OTTAWA.

Grand Opera House (John Ferguson, manager): Tom Thumb and co. appeared 14th and 15th to good business. The matinees especially were well attended. Hazel Kirke, 24th; Raymond, June 1.

Item: Thumb co. close season at Portland, Me., 26th.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Barlow-Wilson Minstrels 14th and 15th, to crowded houses. They gave the finest performance of the kind that has been seen here this season. Baker and Farron will produce their new play, for the first time on any stage, entitled Government House, 21st. The engagement will last four nights, with a special matinee 24th (Queen's birthday). The co. have been here rehearsing all week. Tony Pastor, 25th and 26th.

Horticultural Pavilion (J. F. Thomson, manager): The Damrosch Concerts, 15th and 16th, were a great success artistically; but financially only fair. Minnie Hauk Concert co. 22d.

Items: Baker and Farron have put out some very fine printing for their new play.—It is said that J. F. Thomson, manager of Horticultural Pavilion, has been engaged to manage the Damrosch Concert cos.' tour next season.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Barlow-Wilson Minstrels gave one of the best burnt-cork entertainments that we have been favored with this season, 16th, to a very fair audience. Minnie Hauk's Concert co. followed 18th, and succeeded in delighting a [illegible] house. Artistically speaking, the concert was a grand success, and would in all probability have been so financially, had it not been that the star was extensively advertised to appear here in connection with the Strakosch Opera co. a short time ago, and failed to do so, disappointing a large audience. The Garrick Club tendered Miss Hauk a reception after the concert. The Ella Lewis comb. appeared at matinee and evening 13th, to fair houses. Miss Lewis, the star of the co., is a precocious little lady of six, a regular little wonder in her line. Tony Pastor comes 24th; Duprez and Benedict's Minstrels, 30th.

BROCKVILLE.

Opera House (George T. Fulford, manager): Esmeralda, 19th; house good; Hazel Kirke, 25th; John T. Raymond, 31st.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager): Hazel Kirke to a good house, 17th. O'Bernier's Opera [illegible]. Duprez and Benedict's Minstrels, 29th. Haverly's New Minstrels June 6.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Ada Gray: N. Y. City (Windsor), June 2, week; Harlem (Mt. Morris), 9, week.
Aldrich and Parsloe: Brooklyn (Gd. Op. House), 21, week.
Augustin Daly's Company: Buffalo, 24, 25, 26; Cincinnati, 28, week; Chicago, June 4, four weeks.
Baker and Farron: Reopen at Toronto, 21, four nights; Whitby, Ont., 25; Hamilton, 26.
Boucicault: N. Y. City (Star Theatre), March 26, several weeks.
Clara Morris: N. Y. City (Gd. Op. House), 21, week.
Chanfrau: Halifax, N. S., 21, week.
C. B. Bishop: Pittsburg, 21, week; Philadelphia, 28, week—close season.
Cora Van Tassel: Lexington, Mo., 24; Plattsburg, 25; Gallatin, 26; Chillicothe, 28; Macon, 29; Moberly, 30; Mexico, 31; Warrenton, June 1; St. Charles, 2—close.
C. A. Gardner's Karl Co.: Ottawa, Ill., 24; Aurora, 25; Lasalle, 26; Sterling, 28; Rockford, 29; Elgin, 30; Waukegan, 31; Racine, Wis., June 1; Milwaukee, 2, 3—close.
Carrie Swain: Nashville, Tenn., 21, week; Louisville, 28; Cincinnati, June 4, week.
C. L. Davis: Erie, Pa., 25; Cleveland, 28, week.
Coleman's Si Slocum Co.: Newark, 21, week; N.Y. City, 28, two weeks; Boston, June 11.
Emily Rigl (Her Atonement): N. Y. City (Niblo's), 14, two weeks.
Frank Mordaunt: Williamsburg, 28, week.
Forbes Dramatic Co.: Chicago, 21, week.
Herne's Hearts of Oak: Boston, 7, two weeks.
Hanley's Squatter Sovereignty Co.: Troy, N. Y., 24, 25, 26; Williamsburg, 28, week.
Harry Webber: Independence, Mo., 26; Richmond, Ind., 28; Lawrence, Kas., June 18.
Harrisons: Cincinnati, 21, week.
Harrigan and Hart: Harlem (Mt. Morris), 21, week; Brooklyn, 28, week.
Holmes Grover: Philadelphia (Bijou), 21, week.
Helen Barry: N. Y. City (Union Square), 14, two weeks.
Harry Meredith's Ranch 10: Troy, 24, 25, 26; N. Y. City (Windsor), 28, week; June 11, week, rest; Boston (Boston Theatre), 18, four weeks.
Hearts and Hampers Co.: Pittsburg, 21, week; St. Louis, 28, two weeks; Chicago, June 11, two weeks.
J. K. Emmet: Boston, 14, three weeks; Burlington, Vt., June 4.
Joseph Murphy: Boston, 21, week—close.
John T. Raymond: Portsmouth, N. H., 24; Portland, Me., 25, 26; Montreal, 28, 29, 30; Brockville, 31; Ottawa, June 1, 2.
Joseph Jefferson: Chicago, 7, three weeks.
Janauschek: Virginia City, Nev., 24, 25, 26; Nevada City, 28, 29; Sacramento, 30, 31, June 1, 2; Stockton, 4, 5, 6; San José, 7, 8, 9; San Francisco, 11, two weeks; thence to Oregon.
Jay Rial's Uncle Tom Co.: Cincinnati, 28, week; Brooklyn, June 4, week; New York, 11, week—close.
J. Z. Little's World Co.: Milwaukee, Wis., 22, 23, 24, 25.
Julia A. Hunt: West Sandusky, O., 24; Toledo, 25, 26; Chicago, 28, week.
J. W. Ransone: Cleveland, 21, week; Detroit, 28, week.
Katherine Rogers: Baltimore (Holliday), 21, week.
Lotta: New York, (Fifth Avenue) 21, week—close.
Lester Wallack. Chicago, 21, week.
Lytell's Co.: Manchester, N. H., 28.
Milton Nobles: Brooklyn (Grand Opera House), 28, week.
Monte Cristo Co. (Stetson's): Chicago, 14, two weeks.
Modjeska: San Francisco, May 7, four weeks.
Mrs. Langtry: Philadelphia, 21, week; Oil City, Pa., 28; Elmira, N. Y., 29; Binghamton, 30; Pittsfield, Mass., 31; Worcester, June 1; Manchester, N. H., 2; Bangor, Me., 4; St. John, N. B., 5, 6; Halifax, N. S., 7, 8, 9.
Maude Granger: N. Y. City (Windsor), 21, week.
Mestayer's Tourists: Philadelphia, 21, week; N. Y. City, 28, week; Boston (Park), June 4.
Madison Square (Hazel Kirke; A. Bouvier, mgr.) Montreal, 21, week—close.
Madison Square (Esmeralda; H. Rockwood, mgr.): Denver, 21, week; Leadville, 28, 29, 30; Pueblo, 31; Colorado Springs, June 1, 2.
Madison Square (Esmeralda; C. A. Haslam, mgr.): Jamestown, N. Y., 24; Titusville, Pa., 25; Salamanca, N. Y., 26.
Madison Square (Hazel Kirke; F. L. Bixby, mgr.): Ottawa, Can., 24; Brockville, 25; Ogdensburg, N. Y., 26; Malone, 28; Grosvenor, 29; Amsterdam, 30; Schenectady, 31; Oneonta, June 1; Port Jervis, 2.
Madison Square (Professor; C. McGeachy, mgr.): Baltimore, 21, week; Hartford, Ct., 28; New Haven, 29; Waterbury, 30—close.
Neil Burgess: Tony Pastor's Theatre, N. Y. City, April 23, indefinite engagement.
Newell-Scott Comedy Co.; Pittsburg (Academy), 21, week.
Only a Farmer's Daughter (Joseph Frank, mgr.): Farmington, Me., 24; Brunswick, 25; South Berwick, 26; Suncook, N. H., 28; Bellows Falls, Vt., 29; Brattleboro, 30; Greenfield, Mass., 31; Saratoga, N. Y., June 1.
Owen Fawcett (Summer tour): Mt. Clemens, Mich., 24; Romeo, 25; Pontiac, 26.
Our Summer Boarders: Chicago, 21, week; Quincy, Ill., 28; St. Joe, Mo., 29; Atchison, Kas., 30; Leavenworth, 31; Lawrence, June 1; Topeka, 2; Denver, 4, two weeks.
Palmer-Ulmer Co.: Providence, 24, 25, 26; Fall River, Mass., 30.
Pitt Comedy Co. (Fred A. Dubois, mgr.): Philadelphia (Arch), 21, week; Trenton, N. J., 28; New Brunswick, 29; Jersey City, 30, 31; Newark, June 1, 2; N. Y. City (Mt. Morris), 4, week.
Pitt Comedy Co. (H. M. Pitt, mgr.): Brooklyn, 21, week; Philadelphia, 28, week; N. Y. City (Standard), June 4, week; Boston (Park), 11, week; N. Y. City (Windsor), 18, week.
Prescott-Morrison Co.: Philadelphia (Chestnut), 28, week.
Robson and Crane: Dayton, O., 24; Lima, 25; Akron, 26; Youngstown, 28; Erie, Pa., 29; Syracuse, N. Y., 30; Rochester, 31; Elmira, June 1; Scranton, Pa., 2—close.
Raymond Holmes' Co.: Portland, Oregon, 28, week.
Rose Eytinge: Detroit, 24, 25, 26; Chicago (Hooley's), 28, week.
Rooms for Rent (Newton Beers): Leadville, 24, 25, 26, Georgetown, 28; Central City, 29; Golden, 30; Boulder, 31; Ft. Collins, June 1; Sioux City, Ia., 4; Mankato, Minn., 5; St. Paul, 6, 7; Minneapolis, 8, 9.
Roland Reed (Cheek): New Haven, 26; N. Y. City (Haverly's) 28—Summer season.
Rhea: New Bedford, Mass., 24; Woonsocket, R. I., 26; Springfield, Mass., June 1, 2.
Rice's Surprise Party. N. Y. City (Bijou), 21, four weeks.
Scanlan's Friend and Foe Co.: Salt Lake, 21, week.
Sol Smith Russell: Stillwater, Wis., 24; Minneapolis, 25, 26; Fargo, Dak., June 1, 2; Winnipeg, 4, week; Grand Forks, 11, 12; Fargo (return), 13; Jamestown, 15, 16; Bismarck, 18.
T. W. Keene: Winnipeg, 21, week; Emerson, 28; Grand Forks, 29; Fargo, 30; Fergus Falls, 31; Alexandria, June 1; St. Cloud, 2.
Thorne's Black Flag Co.: Mansfield, O., 25; Dayton, 26; Cincinnati, 28, week; Springfield, Ill., June 5; San Francisco, June 18, four weeks.
Union Square Co. (Parisian Romance; A. M. Palmer manager): Boston, May 7, six weeks.
Vokes Family: St. Louis (Pope's), 21, week.
Willie Edouin's Sparks: N. Y. City ('Frisco Op. House), March 26, eight weeks; Chicago, 21, week; Philadelphia (Arch) May 28, week; Boston, June 4, two weeks.
Wyndham Comedy Co.: San Francisco, 21, two weeks.
Waldron's M'liss Co.: Whitehall, N. Y., 24; Ticonderoga, 25; Burlington, Vt., 26; Rutland, 28; Bennington, 29.

OPERA AND CONCERT COMPANIES.

Acme Opera Co.: Fargo, D. T., 22, 23, 24; Milwaukee, 28, week.
Boston Ideal Opera Co.: Boston, 21, week—close.
Catherine Lewis Opera Co.: Detroit, 24, 25, 26
Chicago C. C. Opera Co.: Chicago, 28, week.
Damrosch's Orchestra: St. Joseph, Mo., 25; Denver, 28, week.
Fisk Jubilee Singers: Long Branch, 25; Perth Amboy, 26; Jersey City, 28.
Ford's Opera Co.: Council Bluffs, Ia., 24; Quincy, 25; Hannibal, 26; Burlington, 30, 31; Keokuk, June 1; St. Louis (Uhrig's Cave), June 4—Summer season.
Fay Templeton Opera Co.: Nashville, 21, week; Evansville, Ind., 28; Terre Haute, 29; Lafayette, 30.
Geistinger: Providence, 28, 29, 30.
Haverly's Merry War Co.: N. Y. City (Cosmopolitan), May 21, six weeks—close.
Hyer Sisters: Galesburg, Ill., 24; Oneida, 25; Galena, 26; Kewaunee, 28; Buda, 29; Chicago, June 1—close.
John Howson's Co.: Boston, June 11, ten weeks.
Lizzie St. Quinten: Chicago, 28, week; St. Louis (Pickwick), June 4—indefinite.
McGibeny Family: Champlain, N. Y., 24; Plattsburg, 25; Keeseville, 26; Ft. Henry, 28; Crown Point, 29; Ticonderoga, 30; Vergennes, Vt., 31; Middlebury, June 1; Rutland, 2.
McCaull's Opera Co. (Queen's Lace Handkerchief): Chicago (Haverly's), 21, two weeks.
Minnie Hauk (Concert): Utica, 26; Troy, 28—close.
McCaull's Opera Co.: New York (Casino), April 16, indefinite time.
Marie Litta: Grand Haven, Mich., 24; Kalamazoo, 25.
Nashville Students (Concert): Galt, Ont., 24; Toronto, 25, 26; Whitby, 28; Oshawa, 29; Bournonville, 30; Lindsay, 31; Peterborough, June 1; Millbrook, 2; Port Hope, 4; Cobourg, 5; Colbourne, 6.
Rice's Opera Co. (Iolanthe): Elmira, N. Y., 17; Syracuse, 18; Ithaca, N. Y., 19; Binghamton, 21; Scranton, Pa., 22; Wilkesbarre, 24; Allentown, 25; Easton, 26; Providence (Sans Souci), 28, week.
Theo. Thomas Orchestra: Keokuk, Ia., 24, 25.
Wilbur Opera Co.: Louisville, 21, week.

VARIETY COMPANIES.

Davene's Attractions: Buffalo, 21, week.
Devil's Auction: Cleveland, 21, week.
Ida Siddons' Minstrels: Louisville, 21, week; Chicago, 28, two weeks.
Leavitt's Rentz-Santley Co.: Decatur, Ill., 24; Belleville, 25; Alton, 26; St. Louis, 28 week.
Manchester-Jennings Co.: Chicago, 21, week.
Meteors: Philadelphia (National), 21, week.
Snelbaker's Comb.: Brooklyn (Hyde and Behman's), 28, week.
Tony Pastor's Own Co.: Hamilton, Ont., 24; Toronto, 25, 26; Rochester, N. Y., 28; Buffalo, 29; Bradford, Pa., 30; Youngstown, O., 31; Cleveland, June 1, 2; Chicago, 3 to 10.

MINSTREL COMPANIES.

Barlow-Wilson: Cleveland, 24, 25, 26; Detroit, 29, 30.
Callender's New Colored (William Welch, mgr.): Philadelphia (Chestnut), 21, week; Newark, N. J., 28; Paterson, 29; Hartford, Ct., 30; New Haven, 31; Waterbury, June 1; Bridgeport, 2.
Carncross': Trenton, N. J., 25.
Duprez and Benedict's: Brantford, Ont., 29; Hamilton, 30.
Haverly's Mastodon: N. Y. City (Haverly's), 14, two weeks; Newark, N. J., 28.
Haverly's New: Winona, Minn., 24; Lacrosse, Wis., 25; Madison, 26; Muskegon, Mich., 28; Grand Rapids, 29; Saginaw, 30; Bay City, 31; Detroit, June 1, 2; Brantford, Ont., 6.
New Orleans: Oneida, N. Y., 25; Oswego, 30.
Thatcher, Primrose and West's: Columbus, O., 24; Zanesville, 25; Wheeling, W. Va., 26; Jersey City, June 1, 2; N. Y. City (Niblo's), June 4, six weeks.

MISCELLANEOUS.

Adams' Humpty Dumpty Co.: N. Y. City, 21, week; Brooklyn, 28, week.
Baylies-Kennedy Bright Lights; Indianapolis, 21, week; Pittsburg, 28, week; Cleveland, June 4, week; Chicago, 11, week—close.
Buffalo Bill-Carver Co.: Peoria, Ill., 25, 26; Bloomington, 28, 29; Springfield, 30, 31; Lafayette, Ind., June 1; Cincinnati, 4, week; Indianapolis, 11, 12.
Cromwell's Art Entertainment: Grand Rapids, Mich., 23, six nights.
Denier's H. D. Co.: St. Louis, 21, week; St. Joe, Mo., June 2.
Tom Thumb: Portland, Me., 25, 26.
Equine Paradox: Springfield, Mass., 21, week; Holyoke, 28, week; Hartford, Ct., June 4, week; New Haven, 11, week—thence to Newport, R. I., for remainder of Summer season.
Herrmann: Brooklyn, 21, week; N. Y. City (Niblo's), 28, week.

CIRCUSES.

Adam Forepaugh's: Springfield, Mass., 24; Norwich; Ct., 25; New London, 26; Providence, R. I., June 14, Woonsocket, 15.
Barrett's: Springfield, Ill., 25; Pittsfield, 26; Hannibal, Mo., 28; Paris, 29; Moberly, 30; Boonville, 31; Versailles, June 1; Sedalia, 2; Lexington, 4; Clinton, 6; Nevada, 7; Lamar, 8; Butler, 9.
Barnum's: Hamilton, O., 24; Richmond, 25; Indianapolis, 26; St. Louis, 28, week; Chicago, June 4, week; La Porte, Ind., 15; Three Rivers, Mich., 18; Coldwater, 19, Adrian, 20; Jackson, 21; Battle Creek, 22; Kalamazoo, 23; Grand Rapids, 25; Big Rapids, 26; Muskegon, 27; Ionia, 28; Lansing, 29; Ann Arbor, 30; Detroit, July 2; Pontiac, 2; Flint, 4; Bay City, 5; East Saginaw, 6; Port Huron, 7.
Cole's: Centreville, Ia., 24; Keokuk, 25; Burlington, 26; Galesburg, Ill., 28; Peoria, 29; Rock Island, 30; Davenport, Ia., 31; Washington, June 1; Oskaloosa, 2; Winterset, 4; Des Moines, 5; Marengo, 6; Iowa City, 7; Cedar Rapids, 8; Independence, Mo., 9.
Costello's: Galesburg, Ill., 28
Coup's: Brooklyn, May 14—indefinite season.
Doris': Hornellsville, N. Y., 25; Batavia, 26; Buffalo, 27, 28; Lockport, 30; Canandaigua, June 1; Lyons, 2; Auburn, 5; Rome, 6.
Nathans': Canton, N. Y., 24; Sandy Creek, 25; Syracuse, 26; Canandaigua, 28; Rochester, 29, 30; Brockport, 31; Albion, June 1; Medina, 2; Lockport, 4; Suspension Bridge, 5; Tonawanda, 6; Buffalo, 7, 8; Poughkeepsie, 12.
O'Brien's: Phœnixville, Pa., 24; Norristown, 25; Quakertown, 26; Bethlehem, 28; Mauch Chunk, 29; Wilkesbarre, 30; Tunkhannock, 31; Athens, June, 1; Towanda, 2; Auburn, 5.
O'Dale Stevens' Australian: Boston, May 10—indefinite season.
Sells': Niles, Mich., 28; Union City, 29; Marshall, 30; Eaton Rapids, 31; Hastings, June, 1; Grand Rapids, 2; St. Joe, 4; Allegan, 5; Muskegon, 6; Newaggo, 7; Big Rapids, 8; Cadillac, 9.
Stewart's: Alida, O., 24; Lima, 25.
Van Amburg's: Crown Point, Ill., 25; Crete, 26; Blue Island, 28; Lemont, 29; Wheaton, 30; Elgin, 31; Blackberry, June 1; Hinckley, 2: Sandwich, 4; Earlville, 5; Lemol, 6; Brewersville, 7; Sterling, 8.

Talma.

The following admirable essay on "Talma and the Dramatic Art" we extract from the May number of Clement Scott's thoughtful magazine, the London *Theatre :*

Mr. Irving has earned once more the gratitude of the theatrical world and of the stage-loving people by publishing, for the second time, the translation of Talma's "L'Art thèatral."

Whether it is repugnant to unveil to profane eyes the hidden recesses of their heart wherefrom tragic inspiration springs forth, great actors have but rarely given us the benefit of their laborious scrutinies into the working of our moral mechanism. They who not only portray passions but create them within themselves have not yet told us how those tempests arise that stir the soul so deeply, nor whence comes the tears and thrills which a great thought, a beautiful sound alone, will evoke within us. As a result, while the action of the brain seems to have unfolded to physiologists all its mysteries, the anatomy of the heart is still shrouded in darkness.

It is a matter of regret that Talma should not have placed his great sagacity and keen observation to the service of such a study, and should have confined his task to the elaboration of a code of tragic acting. As such, however, Talma's pamphlet—though, it must be owned, the present translation does it but scant justice—will fill a broad gap in the literature of the stage. Other arts have their methods, their principles, their code of beauty. The dramatic art alone remains with any defined laws. Hence the unconscious despotism which traditions and great actors have always wielded over the less gifted ones, who, in the absence of all ruling spirit, resign themselves servilely to copy their masters in every attitude, intonation and defect.

To these Talma should specially commend himself, for he is the very impersonation of revolt against tyrannical traditions and imitation. With him, they will learn to repudiate masters, and accept but one model—Nature; Nature in her simplicity; to reject the charlatanisms and claptraps of the art; in fine, whatever their effort be, to produce a true effect. They will disdain vile plaudits, obtained by unnatural and intemperate contrasts of sounds, or by forced attitudes, "caviare to the general," to use Shakespeare's words; and they will endeavor to beget that temperance in the very whirlwind of passion which is nectar to the refined, whose verdict alone confers greatness.

He will remind them also, that fame is only the reward of the most painstaking labor, and though the born genius of a Garrick may conquer her, she keeps her smiles for those who unsparingly put an earnest intelligence and true feeling to the service of their art. Le Kain was a striking illustration of fond devotion to his art, and though refused by Nature most of the gifts required to form a great actor, he has left a name that will ever shine in the annals of French tragic art. It is said with truth that faith can remove mountains; it is no less true that she, and she alone, can arm the young against the bitter struggles, the rancors and the cruel jealousies of stage life. Talma will inspire them with that conquering faith, by showing her triumphs and her rewards. Take away that faith, acting offers but a discolored image of Nature; but with her the horizons of the art are widened, it ascends to the same lofty level as other arts; for they have all but one common end, to "hold the mirror up to Nature" with her whole array of passions, fierce, tender and low, from Macbeth to Ariel, down to Falstaff, the demon, the angel, the buffoon. In that region all arts are equal; but if one is truer, more closely reflecting Nature's own features, more universal than the others, it is the dramatic art.

Yet what cruel and unreasonable prejudices still oppress the theatric profession! Is it not at once puzzling and monstrous that, in this classic land of fairness and justice which more than a century ago buried Garrick in Westminster Abbey, close to the greatest of her poets, the mere fact of interpreting the grandest monuments of man's genius should class an actor in a kind of social Bohemia? Why is it that he who cultivates an art which is so intimately connected with all that is noble and beautiful, he who procures to us our loftiest enjoyments, should be deprived of the consideration which the intelligent or simply successful merchant, the Government clerk, any man in any walk of life, can attain; let him play his part as an honest man on and off the stage, that consideration will always be grudged to the actor.

Builders of theatres, painters of theatres, managers of theatres, those who write good pieces, those who write bad ones, carry with them their brevet of respectability; but not he who plays those same pieces. Royal dukes consent readily enough to play the violin on the stage in public; but to play of that other, not less beautiful, instrument, the human heart, would be derogatory indeed!

Young men: be clerks, be tutors, be penny-a-liners, be second or third fiddle in the orchestra even, but go no farther—go not beyond that curtain on which an unseen hand has engraved Dante's damning lines:

> Through me you go to the city of tears,
> Through me you go to eternal pain,
> Through me you go to the land of the damned;
> Abandon all hope, ye who enter.

Napoleon the Great, bold as he was, had but one fit of timidity in his life, and that with regard to the great Talma, whom he affectioned deeply: "I would knight him," did he once say, "if I dared;" while, at the same time, he was knighting manufacturers, architects, painters, soldiers and doctor. Napoleon would repeat himself even now, for our prejudices have remained unshaken, and public gratitude is as slow as ever in acknowledging the great services rendered to art by great actors.

Well, we protest against this iniquity, and say that it has had, and will have, as long as it lasts, the most fatally lowering effects on that noble art, by excluding from it much of the *élite lettrée*, who, were it not for that fear of losing caste, would give the stage the benefit of rich intellects and elevated feelings.

As things are, how many really lettered gentlemen can the present stage boast of? The question is best left unanswered.

Is it then to be wondered at that, while we can count painters, sculptors, composers by the score, who have illustrated mankind and their art, we find comparatively so few actors whose names have passed to posterity?

It is no answer to say that the actor's work dies with him, for the best part of man's glory is built on the verdict of that generation who has seen his work; and when Dr. Johnson, reechoing the universal testimony of his time, writes, "Garrick has never found, and never will find, his equal," posterity recognizes, to a great extent, the truth of the judgment. Tragedy in France will ever be associated with Talma. Malibran, Rubini, Lablache will ever shine in the golden book of lyric art; and so long as there are violins the name of Paganini will endure. Of these great inspired ones none has left any work behind, but, like certain meteors, who after wandering through our skies with a blinding brilliancy, suddenly disappear into other firmaments, there to find their resting-place among hidden stars, they keep shedding on the earth their soft and warm glow. The names just mentioned, and a few others, would complete the list of the great actors whose names will be handed down through ages.

We know well that Nature is no more prodigal of great actors than she is of great poets; we know the multiplicity of gifts, physical and moral, inborn and acquired, which art demands of a great actor; yet we cannot but think that through the self-imposed abstention of a host of polished and well-read men, the stage must have been deprived of many talented men who would most probably have added much to its greatness.

Athens selected among her best citizens the actors who were to play the tragedies of her poets at the Olympic games; would that, by the removing of our blind notions, the door of the playhouse were made wide open to our best citizens; and we venture to believe that recruits would not be wanting to answer the call, for the stage has fascinations of its own which no other art can offer. There is a kind of rapturous delight for some buoyant spirits in expanding and radiating; an ardent flame burns within them which tends to spread and consume all around them. Nor can any other art better satisfy the thirst of the ideal which torments such natures; but a stroke of the wings, and their spirits soar above in the skies.

The Duc de Guines, the then French ambassador in London, on a visit to his friend, Lord Hedgecombe, at Twickenham, happened once to meet Garrick, who was there as one of the household. Garrick was having tea, and intently occupied spreading some butter on a slice of bread. After being introduced, the ambassador seated himself and gazed for some time with an expression of mingled surprise and disappointment at the appearance of the modern Roscius.

"Ah! exclaimed the actor, "Garrick with his bread and butter is rather a disappointment for your Excellence?"

"No, indeed," replied the Duke. "I was only comparing him in my mind to the Garrick of Hogarth as Richard III., dagger in hand."

"In truth," Garrick proceeded, "painters flatter us. They see us as we are on the stage; they give us fine attitudes, and looks of kings. When we are ourselves again, we appear small and vulgar compared to our portraits."

Thus speaking, Garrick rose up. A sudden flash of terrible anger spread over his features and transfigured him. His brow was knit, the eyes were in flames, the lips quivered, the hair bristled; his very stature seemed to have risen to six feet. The image of Garrick had vanished away; it was Hogarth's Richard III. that stood there.

This faculty of abstracting oneself is essentially of the domain of the dramatic art. A sculptor, while modelling a figure, cannot divest himself altogether of his own nature; he pursues a fugitive image within himself, and invests it with what grace and beauty his mind can receive and reflect. The actor's mind does not receive or reflect; it creates; it acts, and carries him (unconscious, we might almost say) through the fictions of the poet.

Garrick's singular power of attraction will be furthermore illustrated by the following anecdote. While in Paris he frequently rode out with Preville, an eminent French actor of the day, and both actors whiled away the time by mimicking various characters or parts. Preville had just finished a mimic of a drunken man on horseback.

"Well done," said Garrick; "but legs also should show drunkenness. A drunken man says, 'I am the sun; the world is all turning round about me.' He loses the stirrups; his legs float inert alongside of the horse; his spurs belabor the animal; his hat tumbles off; he drops his whip; his body is rocked to the right and left, forward and backward. He comes at last to a high stone wall." While thus discoursing, Garrick had been suiting word to action, and acting the part through, when they came to the stone wall. "He wonders what on earth that wall is doing there, and he is determined he shall pass through it." Here Garrick made a dash at the wall, when the horse reared back and threw his rider off on to the wall.

Garrick was not only reflecting the image of a drunken man, but was to all intents and purposes as drunk as he meant to represent him to be.

Rubini affords another instance of this extraordinary faculty of dividing mind and soul in two, so to speak. Asked at a gathering of friends to sing, he consented on the condition that he could sing in an adjoining room where card-playing was going on, his hearers remaining outside. He then sang the cavatina of the third act of the Sonnambula—

Il pui tristo frai mortali.

And all eyes were filled with tears, so touching was the rendering. When at the end his friends came up to express to him their admiration, they were amazed to find him seated at the card-table, where he had been playing through the whole of the cavatina. This effort of mental division was, he confessed, the most painful he had experienced.

Fanny Kemble held the stage in horror; plaudits offended her; her name on a bill was an insult to her; but no sooner had she set foot on the boards than she was seized by tragic inspiration, as if intoxicating vapors had sprung forth from beneath her.

Strange indeed are such natures—puzzles to the closest scrutiny! They possess, as it were, two souls; the one attached to this earth, the other inhabiting the azure space of fiction. By fiction, we do not mean fantasy more or less shadowy than unreal. To the great actor truth must be the very essence of fiction, and so great is his craving for it that he often submits himself to moral torture to attain it. Theodorus, the great Greek actor, when playing in Electra of Sophocles, would substitute for the urn supposed to contain the ashes of Orestes, the urn containing the remains of his own son, thus laying bare his own sore heart to bring forth accents of true sorrow. Talma on learning the news of the death of his deeply beloved child, caught in the glass the image of his pain-stricken face, and, amid sobs, exclaimed: "Would to God this expression of sorrow would imprint itself on my features;" and he confessed that ever after, when he had to act intense pain and despair, he would evoke the image of his departed child.

In the presence of such deeds of heroism, we think sculptors and painters insult tragedy and comedy by representing her always masked. On these summits she has no mask—she shows us her plain features.

Those who wear a mask, those who travesty themselves, are elsewhere than on the stage. It is comedy that exposes them, and, in conclusion, we hope the time is near when she will destroy that last of our social masks, our prejudices, which have too long oppressed her.

A Pink Ribbon Adventure.

It is pretty well understood nowadays what a Dude is. Neil Burgess happens to have one in his company, who has been sorely tried by his brother professionals. Lately, at one of the performances of Vim, a pretty good joke was perpetrated upon the tender young daffodil, which is worth printing. While dressing for his part one evening, a delicately perfumed missive was placed in his hands, which read as follows:

> My Dear Sir:—With feelings of pleasure I have watched your matchless performance, and am free to confess that you have impressed me to such a degree that I am desirous of making your acquaintance, and not knowing any other way, I would suggest that if it is agreeable to you, I will sit in the right box this evening, and wear a pink ribbon about my neck. Should you wish my acquaintance, please wear a pink ribbon in your left lappel while on the stage.
>
> Sincerely yours,
>
> Bertie L.

Rushing into a fellow-actor's dressing-room, our hero exultingly displayed the note.

"What would you do?" he said.

"Do? Why, wear the ribbon. She might be a millionaire's daughter. If I had your irresistible presence, I wouldn't hesitate a moment."

"Sensible boy—I'll do it!" and out he went in search of a pink ribbon.

In due time the curtain went up, and our hero appeared in his starchy outfit, and with the pink ribbon dangling from his lappel, and gazing wistfully at the box which was supposed to contain his new-found adorer, but which was just then tenanted by a bald-headed broker and his wife. He looked in vain for his beauty. Turning to the lady on the stage he discovered a pink ribbon about her neck, and evinced some little surprise. As each character came upon the stage, a pink ribbon corresponding with his own was displayed about the necks of the ladies and in the lappels of the gentlemen. Even Mrs. Puffy flaunted the color from her stalwart neck, and it was only when she made her appearance thus caparisoned that our hero began to "tumble." But his surprise was somewhat heightened when he discovered the furniture ornamented with the fabric, and even Burgess' forty-dollar horse and wagon were similarly adorned. It then fairly dawned upon the Dude that he had been sold. And so he was. His brother actors had written the note, and put the "job" up upon him. But a more tempestuous scene was scarcely ever enacted on any stage than was witnessed after the descent of the curtain. Dudean expletives rent the air, and the irate young man summarily quit the theatre amid the jeers and laughter of his companions. It took a little of the conceit out of him, however, and just now he does not think every woman he meets is "crushed" over his faultless physique and bandolined bangs.

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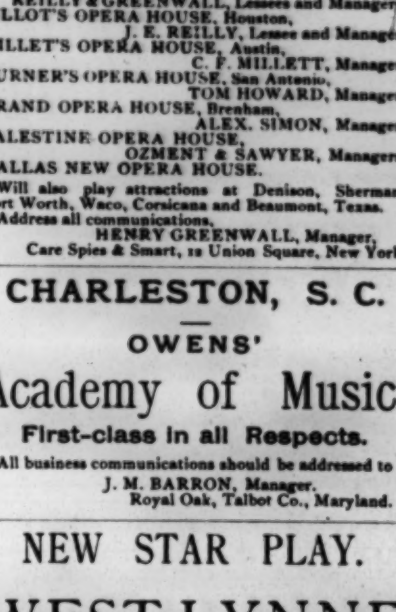


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TELEGRAPHIC NEWS.

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Harry Ellsler's Benefit.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, May 23.—C. B. Bishop, in Strictly Business, opened at the Opera House on Monday evening to a very large house. It was the occasion of Harry Ellsler's annual benefit, and the friends of that energetic and accommodating young man turned out *en masse*. During the performance Mr. Ellsler was presented with a handsome silver service, to which offering he responded in his usual happy mood.

The closing week of the season at Library Hall is being filled in with Marlande Clarke's Hearts and Hampers, a distinctively English piece, given by a distinctively English company. A fair Monday night's audience was present at the opening performance; but as English wit is not fathomable by the average American, and the interior of the auditorium has since presented a dreary appearance.

Newell and Scott's Comedy company opened to a large house at the Academy.

John P. Smith, of Tourist fame, was in town Monday. Billy Long will again tackle Nick of the Woods at a minor hall 30th. Manager Parke will commence extensive repairs in Library Hall next week.

Bunch of Keys.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, May 23.—Edouin's Bunch of Keys has made a great hit at Hooley's and the houses are crowded.

The second week of Monte Cristo at the Grand opened to a jam. Fred de Belleville has taken Harry Lee's place as Noirtier. Mr. De Belleville gave a very good performance of the part.

The Queen's Lace Handkerchief was produced at Haverly's, by the McCaull company, to a full house. The Merry War is underlined for next week, when it will be heard here in English for the first time,

Rip Van Winkle, at McVicker's, is drawing only fair houses. This reverses Jefferson's usual experience.

At the Academy of Music large houses are greeting Our Summer Boarders.

West—Templeton.

[BY TELEGRAPH TO THE MIRROR.]

DETROIT, May 23.—Billy West (of T. P.W.) did not appear at the Detroit on Saturday night. It was reported that he had gone to a town in Tennessee to wed Fay Templeton. Her parents have long opposed the match.

Camilla Urso (Detroit) and a variety company (Park), on account of a drenching rain, drew light houses.

Ida Storms and Lizzie Mulvey, of Sullivan and Gaylord's Mastodons, attached the receipts on Saturday at the Park for back salary. One of the managers has skipped.

The tent of King and Burk's Circus fell at St. Thomas, Ont., on Saturday night. Over five hundred people were thrown to the ground. One woman was killed and a score of other people injured.

7-20-8.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, May 23.—At the Leland last night 7-20-8, by Daly's company, was produced before a large and delighted audience. Ada Rehan and Mrs. Gilbert, old Albany favorites, were especially well received.

Francesca da Rimini.

SAN FRANCISCO, May 23.—Lawrence Barrett presented Francesca da Rimini at the California on Monday night. There was a large audience, and the play went off amid much enthusiasm.

Modjeska is having great success at the Baldwin. The engagement promises to be the most brilliant she has played in this city. Frou-Frou drew a large house on Monday night. The star was honored by frequent recalls. Twelfth Night is underlined for to-morrow night.

The Wyndham company had a crowded house at the Bush Street on Monday night. Marcus Mayer is in town. Joseph Levy has been re-engaged by Barrett for next season.

Baker and Farron's New Play.

[BY TELEGRAPH TO THE MIRROR.]

TORONTO, May 23.—Baker and Farron's new play, Government House, was given its first production at the Grand Opera House on Monday night before a large audience. It is not a great success—simply another vehicle for the star's specialties.

The scene is laid at Government House, Island of Trinidad. The Governor of the island, Sir Charles Illwise (E. W. Blake), is anxiously awaiting the arrival of his intended bride from England. A suspicion seizes him that the young lady is about to marry him for his money only. He arranges a plan with his Teutonic butler, Krak Wetz (Baker), to impersonate him for a time, and takes himself away just as the young lady, Miss Hulbeck (Ollie Hubbell), arrives. His object is to so disgust his intended bride that when she subsequently meets the simon-pure article she will fall desperately in love with him. Cupid throws an unexpected obstacle in the way of its fulfillment. Miss Hulbeck, on her way from England, falls head over ears in love with a Lieutenant on board of the ship. At this stage Sidney (Farron) is introduced, [illegible] persuades him to palm himself off on the Governor of Trinidad as the bride. The result is that upon the arrival of the party at the Government House the fictitious lady succeeds in imposing upon the fictitious Governor, and some ludicrous love passages follow. Upon the real young lady making her appearance, Krak repudiates her, and has a parson on hand that evening to marry himself and the fictitious lady. The Lieutenant takes advantage of the presence of the minister to have a marriage performed between himself and the real Miss Hulbeck. The Governor returns, and the duplicity of both Krak and the Lieutenant is exposed. Krak is claimed by Rose, a waiting-maid, and Mollie, a chambermaid, gains the affections of the Corporal. New songs, medleys and choruses are introduced.

At the Hub.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, May 23.—Joseph Murphy opened the last week of his season at the Howard on Monday night to a fair house, presenting Shaun Rhue.

The N. Y. Thalia Opera co. presented The Prince Consort at the Boston Theatre on Monday. Miss Raberg made the hit of the piece.

A large audience at the Globe welcomed home the Boston Ideals. Olivette was sung. This is the last week of their season.

A Parisian Romance at the Park, Emmet at the Museum and Pounce & Co. at the Bijou are all drawing large houses.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, May 23.—The inclemency of the weather during the opening days of the week largely interfered with amusement attendance, and Barnum's Circus, which had been heavily billed for 21st, 22d and 23d, was obliged to announce "No Performance" on the first mentioned date, the continuous rain rendering all possibility of showing out of the question. George Ziebold, press agent of the Harrisons, tendered his resignation. 21st, and will at once engage in the French pool business at Louisville, Ky. Manager Miles is in Louisville attending the races.

BUFFALO, May 23.—Mattie Vickers had a light house at the Academy and Jumbo Davis ditto at Wahle's. The Davene Attractions had a fair house at the Adelphi. A heavy rain caused this fall off in business at the various houses.

ST. LOUIS, May, 23.—The Vokes Family have removed to Pope's Theatre, where they opened on Monday night to a fair house. Denier's Humpty Dumpty is crowding the People's Theatre.

PROVIDENCE, May 23.—Mlle. Rhéa appeared Monday night at the Providence Opera House as Hester Grazebrook in An Unequal Match. The audience was delighted with the distinguished artiste and manifested their approbation by frequent applause and recalls. William Harris and C. A. McManus ably supported the star. Low's Grand Opera House closed this week.

DENVER, Col., May 23.—The Ensign Comedy company opened to fair business at the Tabor. Esmeralda opened at the Academy to $800. Roland Reed's engagement last week was a poor one. Receipts of the week, $2,800.

Precocious Ideas.

Minnie Maddern recently closed her season in San Francisco, and with her entire company jumped back to Cincinnati, where she is at present the guest of Mrs. Charles E. Callahan. A few days since a MIRROR reporter called on the little lady and found that her long season had not apparently marred the youthfulness of her appearance or changed her unaffected manner.

"Tired after your long season, Miss Maddern?"

"Not at all. Why, I have already begun studying my parts for next season."

"What changes do you make in your repertoire?"

"We do not play anything new; but will try our hands at the old comedies, such as Little Nell, Fanchon, Pearl of Savoy and the like. They are the kind of plays I like, and I have great hopes of making a success of them."

"Did you enjoy your trip West?"

"How could I do otherwise? Denver is a charming place, and the people there are just too good for anything. I hoped to spend the Summer there, but could not—unfortunately. I liked San Francisco equally well, and as I had never visited the Coast before, I found much to interest amuse me there, although the getting there was a horrid trip."

"You were treated well there and elsewhere, were you not?"

"Oh, yes. Still, I have a complaint to lodge against critics everywhere. As a sample of the manner in which they treat different people take—Madame Blank, for instance. She is acknowledged a great artist. She comes on the stage in one scene, and in the most natural manner possible takes a glass of water from the table and drinks it. The next morning the critic tells us of the wonderful *finesse* of the Madame's art, and cites this one incident to prove that she is an artiste of extraordinary merit. Now let Miss Smith or Miss Jones do exactly the same thing in exactly the same manner, and no attention whatever is paid to her; but the critic seems to expect even more of her than of famous Madame, and only speaks of her to show her faults and passes by all her good points with the one word 'fair.' If the same attention were paid to all professionals by the press, the younger members would be more encouraged than they are, and would try harder to please."

"Has your season of starring benefited you much?"

"In my methods, yes. I have learned to believe implicitly in the French style of acting. I used to strive for effect; now my whole idea is to be natural. I think it deleterious to make 'points,' and am sure that the only true and lasting success results from naturalness. The unintellectual will think you weak; but the true artist will soon be seen and recognized—that is, if the advance agent tells them what to look for."

"What do you mean?"

"What I said—that it is hard to discover delicate art in Miss Smith unless told beforehand."

Influence of the Theatre.

The *North American Review* has recently printed a series of essays on "The Moral Influence of the Drama." The writers are Rev. Dr. J. M. Buckley; John Gilbert, of Wallack's Theatre; ex-Union Square Manager A. M. Palmer, and William Winter, the accomplished critic of the *Tribune*. Of course, the last three gentlemen defend the temple of the drama. Mr. Gilbert, however, condemns certain plays as immoral in their effects upon all classes. Dr. Buckley is a vigorous antagonist of the drama. He says:

"The success of a theatrical entertainment depends chiefly upon its power to excite attention and kindle emotion. Costume, the voice, and the living person make a deep impression, deeper and more exciting than reading or study. Truth, honesty, temperance, industry, frugality, chastity, religion are not capable of being represented in the theatre, either in matter or manner, so as to cause such intense excitement as intrigue, drunkenness, duelling, conspiracy, adultery, divorce, treason, robbery, forgery, the altering of wills, murder, incest, and the passions which prompt those crimes, namely, lust, revenge, covetousness and ambition. Accordingly, in the theatre Christian principles are not accepted as a standard of morals. True religion—that of the conscientious, self-denying, world-renouncing, God-fearing Christian—is never praised, but is often ridiculed; and, when religion comes upon the stage, it is generally in the person of a sporting parson or an Aminadab Sleek, or the hypocrite."

"The result of an examination of more than sixty of the plays that have been performed in the principal theatre of New York within recent years—copies prepared for the use of the actors being used—shows that if language and sentiments which would not be tolerated among respectable people in private intercourse, and which would excite indignation if addressed to the most uncultivated and coarse servant-girl, not openly vicious, by an ordinary young man, and profaneness which would brand him who uttered it as irreligious, are improper in amusements for the young and for Christians of every age, at least fifty of the sixty plays above referred to must be condemned. Not all are as bad as the worst, but many are so corrupting that one of the chief illustrations of their evil tendency and of the demoralizing influence of the theatre is the moral 'color-blindness' which enables any one to defend them. East Lynne, The School for Scandal, Peg Woffington and Led Astray are cited, and the clergyman who says he was demoralized in youth by attendance at the play scouts at reform, saying that the demand will ever be for a kind of excitement which will require the delineation of vice and its entanglements. The financial conditions on which the success of the theatre depends show that it cannot be reformed. The money of the most depraved attendant bears the same relation to the receipts as an equal amount paid by the most refined. If, then, nine-tenths of the theatre-going public call for the present order of plays, they will get what they call for, or the management must fall."

John Gilbert, the veteran comedian, ventilates his views as follows: "I believe the present condition of the drama, both from a moral and an artistic point, to be a subject for regret. A large number of our theatres are managed by speculators who have no love for true art, and who, in the production of 'attractions,' consider only the question of dollars and cents. Many of the plays that have been adapted from the French are open to the severest criticism on the ground of immorality. I say, as an actor, without hesitation, that such plays have a very bad influence on nearly all people, especially on the young. Some argue that, even in these productions, vice is punished in the end; but when a play is filled with amorous intrigue and fairly bristles with conjugal infidelity; when, in short, all the characters are infamous, there is no question in my mind but that its influence is bad. * * * The object of the theatre is to amuse and instruct. The moral and Christian virtues are illustrated upon the stage, but goodness is taught (and it necessarily must be so) by comparison. The preacher urges his hearers to be virtuous, and speaks from a positive point of view; the dramatist presents pictorially, by the aid of actors and scenery, strong contrasts between virtue and vice, the former always being triumphant in the end.

"Of course, crimes are committed on the stage; so they are in the Bible; so they are in novels. Goodness and badness are put in opposition in both books and plays; if they were not, there would be very little to interest us and nothing to excite. Objection is made to the licentiousness of some of the old comedies; but they are very seldom placed upon the stage. In The School for Scandal, Joseph Surface is a libertine, who attempts to seduce the wife of his friend; but there is nothing offensive in the language, nothing to make a person shudder, and that is much more than can be said of some of the modern adaptations from the French.

"The charge that religion is scoffed at on the stage, and pious persons held up to ridicule, I deem to be very unjust. The hypocrites and charlatans who have crept into the Christian fold have occasionally furnished subjects for characterization. Any company of honest gentlemen, having rogues among them, would rejoice to see them discomfited; and so, it seems to me, honest and sincere Christians must deem it an advantage to the cause of true religion when its spurious representatives are held up to contempt. I will add that I can call to mind no play, old or new, where either the worthy preacher of the Christian religion or the devout believer in its precious promises is held up to ridicule or treated with contempt."

Manager Palmer is the more vigorous of the three defenders of the drama, and pays his respects to the cloth in no uncertain language:

"The present condition of the drama is, except in the quality of its literature, better than it has ever been before. * * Upon the stage a higher tone of morals prevails to-day than at any previous time in its history. The spirit of modern criticism and modern scholarship has invaded the theatre; the attendance is of a more refined class, and far larger than it ever was before. * * While the moral and scholarly improvement taking place in the theatre is visible to all unprejudiced thinkers, these men, who occupy some of the pulpits of America and the editorial chairs of some of the religious newspapers, shut their eyes to this fact, and go on, year after year, inveighing against players with all the bitterness of ignorant prejudice and hate. I say that these men occupy *some* of the pulpits in America. Fortunately for the stage of to-day, it can count among its friends many devout and honest clergymen whose humility and godliness confine them to the legitimate work of their calling. Its most virulent enemies are the sensational or actor-preachers, who, eschewing the simple themes of the gospel, seek to build up fame and fortune by discussing secular topics in a way that will startle and amuse their audiences. These men, for the most part, are 'managed' upon methods which are purely theatrical. They are advertised in the daily newspapers, regular reports of what they say are furnished to the press, their sermons, acted rather than preached, are often greeted with unseemly laughter and applause, and their salaries are regulated by the success that they achieve in drawing audiences. That much of their opposition to the stage springs from jealousy—a real, though perhaps an unconscious, jealousy—has often been stated, and there is much to justify the statement. Jealousy breeds uncharitableness and untruthfulness, and it is certain that, when they speak of plays or actors, the men to whom I refer are neither charitable nor truthful.

"That there is any necessary conflict between the Church and the Stage I deny. The office of the stage and that of the pulpit are, from a moral point of view, the same, namely, to encourage men to lead noble and virtuous lives, and to deter them from vice. The stage aims, while it affords amusement, to reflect the heart of man struggling, rising, falling in the eternal battle with his eternal passions. It endeavors to show him his own likeness, the working of his own nature, its strength and its weakness, so that, seeing what he is, he may with more knowledge try to be what he ought to be. But the pulpit, in its blind struggle for exclusive and absolute dominion over the lives and consciences of men, has generally failed to recognize the mighty influence for good there is on the stage, and has sought by every means in its power to thrust what should be its true helpmate into a position of obloquy and shame. It has villified its professors, attacked its works, denounced its temples and houses of hell, provoked its animosity, and sneered at its charity. Yet, even so treated, the stage, by its wonderful forbearance, has far outstripped, in the true charity of the Master, the pulpit itself.

"As regards the language of our plays, it may be given, I think, as the experience of all those who know the modern stage from daily contact with it, that there is a general prejudice on the part of the vast majority of American theatre-goers against anything like coarseness either in the situations or in the language of plays. Our current dramas are largely derived from the French, and it is the experience of every manager who has had to deal with them that, before they can be successfully presented here, the equivocal situations and the broad language which French audiences will yet tolerate must be carefully expunged. When this cannot be successfully done the play has to be rejected. It is stated that 'true religion—meaning the conscientious, God-fearing Christian—is never praised, but often ridiculed upon the stage.' This, surely, is the language of ignorance. God-fearing Christians are not only often praised upon the stage, but they are often most beautifully and most touchingly represented there.

"In the writer's own theatre there was produced, two years ago, a play entitled Daniel Rochat, the work of the greatest dramatist of our age, Victorien Sardou. No more powerful plea for the Christian religion was ever put forth, in my opinion, than in the story of that wonderful play. No more beautiful Christian character was ever drawn than that of its heroine, who, with the self-devotion of the early martyrs, crushes her love and sacrifices all the hopes of life rather than give up her faith in God. This play has been produced by the writer, and with unvarying success, not only in New York, but in most of the principal cities in America. What is true of it is true also of many other modern dramas which might be mentioned. That pretence and hypocrisies in religious matters are sometimes ridiculed upon the stage is true; but I assert that it is, as a rule, at least, only done in a legitimate and proper way. No one will deny that there are Aminadab Sleeks in actual life, and no one who knows the facts will assert that the cause of true religion was ever injured by their being held up to scorn and ridicule on the stage, or that it was ever the purpose of the dramatist or player so to do.

The graceful pen of William Winter is brought to bear upon the discussion as follows:

"It is true that the stage does not aim to teach Christianity. But neither does it aim to teach the differential calculus. There is a place for everything. Christian ethics on the stage would be as appropriate as Mr. Owens' Solon Shingle in the pulpit. To estimate the actual influence of the stage of the present day we must consider who the people are that succeed, and what plays achieve the widest and most permanent success. Edwin Booth, John McCullough, Lawrence Barrett, Joseph Jefferson, Mary Anderson, Genevieve Ward, John L. Toole, Henry Irving—these are chief among the leaders of the stage in our day. And there is not one of them who would not be astonished at being accused of producing an immoral piece. Wallack's Theatre is the leading theatre of New York, and the plays that have earned the most money in Wallack's Theatre are Mr. Wallack's play of Rosedale and Mr. Boucicault's play of The Shaughraun. Both of them are as innocent as milk. Of Shakespeare's plays at least fourteen are in continual use, in a form beyond critical reproach. And in these plays of the day where does the immoral influence appear? How does it strike? And in what manner does its victim conduct himself? Does the youth, upon seeing Iago, for example, presently rush home and hamstring a fancied Cassio in a dark street? Is he driven to incontinence by the sight of a pretty woman playing Parthenia, or Pauline, or Desdemona, or Lady Teazle? What, then, must be thought of the virtue which melts like wax in the heat of such exceedingly mild fires as these? What becomes of such a person when he is led into society and obliged to stand the tremendous strain of an evening party? It is a great pity, surely, for certain philosophers, and for the weak vessels of the earth in general, that Nature has made women alluring and roses sweet. But there is one way of safety for all such imperilled creatures. If the stage is really thought to weaken character by undue enticement, you have only to present it as it really is, and that dreaded glamor will vanish like smoke. Disenchant it of nonsense in your thought. Quit describing it as a fascination of the devil. Cease telling ignorant people to keep away from the one particular room in Blue Beard's palace. There is not among men a more exacting, laborious, stern profession than that of the stage. There is no place more strictly mechanical and prosaic than a theatre. The stage is not a Paphian Bower; it is a machine-shop. You may as sensibly allege the immoral influence of a cotton factory as the immoral influence of the stage to a man who knows it.

"The literature of the stage has not improved, and for simple and obvious reasons. After Shakespeare it could not improve; for that was the flood-tide. No such man has since appeared. Then, likewise, the stage has long been a costly institution, dependent on immediate gains, and obliged to aim at pleasing an immediate audience. For this reason, as well as by their nature, most of the writers for the stage have been followers and not leaders of the public sentiment. Great writers have their credentials from God; little ones are chastened by the life which surrounds them, and it is the little writers who have furnished most of the stage literature of the last two hundred and fifty years. Shakespeare produced his plays upon the stage, but he wrote them on a scale and with a scope that transcends all theatrical needs and limits, and made them for a stage as broad as the world and as permanent as the human race. Were there no stage at all these works would still survive in all their imperial power and brilliant renown; but, without a stage, the works of most dramatists would vanish like the morning mist. Yet, with regard to modern stage literature, let us not forget that, although the Nineteenth century has not, in this, attained to the altitude of the Elizabethan age, it has fully equalled that of any later period. Knowles, Jerrold, Tallourd, Taylor, Marston, Bulwer, Gilbert, Robertson, Boucicault, Boker, Payne, Willis and Epes Sargent are alone sufficient to prove this."

Collapse of Satanella.

Satanella at the Standard came to grief Saturday night. Although no announcement was made, the theatre's doors were not opened Monday, much to the surprise of many people, including the Standard management.

It is understood that Louis Ballenberg, the partner of James Barton, withdrew from the enterprise Saturday, thereby crippling the resources and rendering a continuance impossible. Barton says he lost money every night, and couldn't stand it any longer, as he is due in Philadelphia next Monday, and wishes to keep things in trim until he gets there, in the hope of making something to tide over his difficulties.

"The Mirror" in Texas.

We were surprised to find the appended flattering editorial in the *Estray Record*, a paper published in Dallas, Texas, in the interests of the cattle-raisers. THE MIRROR is certainly known from Maine to Texas, and from New York Bay to San Francisco Harbor. A live dramatic paper is appreciated even among the cattle ranches of the Lone Star State:

THE NEW YORK MIRROR is beyond question the leading dramatic paper of the United States. It is owned and edited by Mr. Harrison Grey Fiske, a gentleman thoroughly fitted for the position; for as a dramatic critic he is without a superior in any of the great metropolitan cities of our Union. There is no limit to his enterprise, and no gentleman who strives more diligently and intelligently to further the interests of the drama. As an illustration of this there is no better indication than his publication of THE MIRROR in Cincinnati during the great Dramatic Festival in that city simultaneously with his paper in New York. We have received a number of the Cincinnati edition, and it is an issue worthy the consideration of anyone. Its make-up is elegant in the extreme, and its contents all interesting and replete with information. It contains the portraits, in the perfection of lithographic art, of the stars of the Festival, with short biographical sketches of each. These stars are the venerable James E. Murdoch, who for nearly fifty years was on the stage and for a long time the greatest tragedian in America; John McCullough, now at the pinnacle of popularity in our country; Mary Anderson, the phenomenal tragedienne; Clara Morris, at the top round of the ladder as an emotional actress; Mlle. Rhea, a foreign actress, who in two seasons in this country has achieved a wonderful success in tragedy roles; Lawrence Barrett, perhaps unequalled as an elocutionist, and N. C. Goodwin, Jr., the prince of comedians. Along with these dramatic stars is also the portrait of Mr. John A. Ellsler, in his earlier years an actor, but for a long time past a most successful manager. He was, as well as a star, stage manager of the Cincinnati Festival, and it is through his knowledge, judgment and skill that the scenery for the Festival has been prepared. This has been a labor of long months, and by the most accomplished and artistic scenic painters of our country. This scenery is characterized as being the grandest, most beautiful, appropriate and magnificent, together with the properties, ever seen in any country. Besides the portraits above mentioned the edition contains a beautiful representation of the balcony scene in Romeo and Juliet, a half-length bust of Shakespeare, and a bust of R. E. J. Miles, director of the Festival, and several scenes in Stratford-on-Avon, the home of Shakespeare, and in commemoration of that wonderful genius. The paper contains fourteen pages of five columns each, or seventy columns, and is the equal in all particulars of any edition of any paper ever published in America.

Looked Just Like Her.

Schenectady (N. Y.) Evening Star, May 18.

The *Star's* bulletin board artist, desiring to depict a specimen gossip, selected for his model the cut of the "Giddy Gusher," which appears at the head of one of the columns of THE NEW YORK MIRROR. It was enlarged to life size and "flung to the breeze." This morning the artist was surprised to learn that a young female of this city had taken umbrage at the "picture," saying it was intended for her, and declaring it "looked just like her, and anybody could recognize it." We haven't seen the female, and if that caricature in any way resembles her, we don't want to see her.

Historical Essays on the Drama.

XIV.

"The first dramatic pieces continuous and printed," says M. le Grand, "are beyond doubt these Mystery Plays: "although others of the like kind were performed in Paris being the time of the Brotherhood of the Passion." An old chronicle in rhyme, which is at the end of the Roman de Fauvel" MS. of the King, number 6812, speaking of the Festival held by Philippe le Bel, of which we have given some details already, on the authority of Parfait, on the occasion of the knighting of his sons, says that during the four days that these rejoicings lasted there were different spectacles represented, showing Adam and Eve in Paradise; the three Kings of Cologne, the slaughter of the innocents, the infant Christ laughing in his mother's arms and eating apples; the Apostles and their Master saying their Pater Nosters, the beheading of John the Baptist; Herod and Caiaphas, the High Priest, with his crew; Pontius Pilate washing his hands, the Resurrection, the Judgment Day, Paradise, in which were seen ninety angels in full feather; Hell, black and noisome, into which the condemned were seen to tumble, and out of which came a hundred devils, who first caught the souls of men and then played the deuce with them as a cat plays with a mouse, just like the old "Infernal Regions" that used to be in Wood's Museum on Broadway, where Daly's Theatre now stands, and other amusements, more or less decent, which served to relieve the solemnity of the sacred plays, and which consisted of groups of peasants who danced in their smocks, and nothing else—Jack and the bean-stalk. A tournament of children, a salvage man, a wolf that spun, a nightingale and other singing birds, and, last but not least, the "life of Renard, first as physician and surgeon; then as clerk chanting an epistle and a gospel; then as Bishop, then as Archbishop and Pope, and always eating fowls and chickens." M. Le Grand claims to have discovered three pieces of this period which are due to the story-tellers and troubadours who opened the drama to France, as the nature of their pieces, made expressly to be chanted by the Menetriers, was admirably adapted to do, especially when their stories in dialogue presented the alternate recitation of two personages. Greek tragedy had, as we have seen, no other origin. It was only needful to augment the number of characters and to join action to speech; in fact "to suit the action to the word and the word to the action." Thus has done the author of the "*Lai*" we are writing of, the oldest, at least to judge by its style, of all the works of the age, which offers some features of dramatic physiognomy, and the Adam, as one may say, of all the mysteries, farces, sotties and moralities which were produced in the three following centuries. Its unsymmetrical shape is only a chaos in which all the elements of the dramatic art are mixed up in confusion worse confounded. Three contemporary authors who lived in the the Thirteenth century—Rutebeouf, Jean Bodel and Adam de la Hall, nicknamed the Hunchback of Arras, were the first to give, each after his manner, some symmetry and proportion to these rude and primitive ideas. In the piece of Rutebeouf, the characters are clearly designed, the scenes distinct; the action leads naturally to the developement of the plot. True, one can hardly refrain from laughter at the simple plan of the scenes and the choice of several of the persons of the drama; but thus the human intellect is seen in its infancy. To-day, when industry and the arts have surrounded us with a thousand superfluous accommodations, when we glide over the ocean and land alike with the swiftness and smoothness of the flight of birds, we are apt to mock at the time when our ancestors tramped through the mud with bare feet. Nevertheless, the man that first conceived the idea of scooping out a bit of wood to shoe himself was certainly a very superior sort of a fellow. The piece is called The Miracle of Theophilus, Morality taken from the King's MS., No. 7218; and the characters are: The Blessed Virgin, The Bishop of Sicily; Theophilus, the late Bishop's Seneschal; Peter, Thomas, Pince-guerre, officers of the Bishop, Saladin, a Magician, and Satan. In a monologue, Theophilus, deprived of his place of Seneschal by the new Bishop, laments the destitution to which he is reduced. He has given away all his goods to the poor, and sees his family threatened with starvation. Desperate, he wishes for the death of the Bishop. At last, he resolves to seek the aid of the Saracen Emperor, Saladin, who promises to reinstate him in his place on condition that he renounce God and the Saints. Theophilus agrees, and exit.

In a second monologue the author paints the various movements by which his soul is disturbed. Thus:

> Dies (Dieu) has afflicted me; I will afflict him;
> I will serve him no longer; I'll be even with him;
> I will be rich, as I now am poor!
> If he hates me, I will hate him,
> And then I'll call it quits!

Saladin calls up the Devil in aid of Theophilus. Satan appears; he promises to assist the discarded Seneschal and appoints a meeting in a certain valley (*à la* Black Crook). Theophilus goes to the magician for an answer. He is sent to the place pointed out by Satan; who, above all, exacts that he shall do homage with clasped hands and bowed head; that he become the demons' vassal, and that he give a contract signed with his blood—a precaution, as the Devil observes in a business-like manner, that he is forced to insist on because he has been so often made a fool of. Theophilus agrees to everything. He is also made to swear that he will never lend assistance or succor the poor, the sick or the orphaned; that he will never fast, etc. In the end he is dismissed with the assurance that his place shall be restored to him. No sooner does he reach his home than he finds a messenger from the Bishop, with friendly words and apologies, and a full reinstatement in his office. Theophilus, in his turn, makes it warm for Peter and Thomas, who had insulted him. Bishop; but, very ungratefully, now that he has his heart's desire again, he wants to kick down the ladder by which he has mounted to his place, and repairs to a chapel of the Blessed Virgin to supplicate her aid. At first she wont hear of it, and threatens to put him out of the chapel by force; but, after awhile, woman-like she relents and promises to get him back his contract. Theophilus departs triumphant. The Virgin summons Satan in order to force him to give up the needed document. He refuses, but on the Virgin's threat that she will "punch his head" (*fouler la panse*), he gives it up. Our Lady, with a beautiful condescension, goes herself to carry the welcome news to her client, and orders him to give the contract to the Bishop, who, for the better instruction of the faithful, and for the warning against the wiles of the "roaring lion that goeth about seeking whom he may devour," reads it aloud publicly from his episcopal throne, and finishes by chanting the "Te Deum." The scenes are designated by the poet in this wise: "Here comes Theophilus to Saladin," and "Here departs Theophilus from Saladin," "Here speech of Saladin to the Devil, and the Devil comes when he is called," etc. The piece is in verse of four feet to the line; but the author often varies the metre. We have seen what the measure of the second monologue is like; the same form is used at the moment when the Virgin appears in the chapel. The remorse of Theophilus, when he repents of his crime, as expressed in twelve strophes, or couplets, of four Alexandrine verses each. The prayer to the Virgin is in nine strophes, in verses of three feet, and the exhortation of the Bishop to the people six strophes of four verses each, in what is called the "rhyme feminine."

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